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Baltimore Centers Interest

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Baltimore Centers Interest

A Brief Guide Book of Information
Prepared by the Committees of
Greeting, Information, Points of
Interest, and Guide Book for the
Convention of The Eastern Art
and Manual Training Teachers
Association, Baltimore, 1912

Designed and Edited
by
Olive Carroll Slater
Chairman

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PREFACE.

While the general purpose of this little handbook, it is hoped, will be quite plain to its readers, a prefatory word may aid in explaining the aim of its authors. They could not hope within its limited pages to describe all the interesting aspects of their city, but have endeavored to set forth some of the broader community interests which make up its life.

In the preparation of these pages many have assisted, as it was the desire that thru the co-operation of representatives of different professions there might be developed a community view-point helpful to the stranger, and helpful, also, to the writers, who have been brought in their common effort to study phases of work quite different from their own.

One of the sanest ideas regarding art teaching—and one quite recent in our school work—is that the instruction shall not endeavor to make artists—technicians—of the pupils, but shall aim directly at a quickening of their artistic reactions and a sharpening of their critical knowledge in regard to the world around them—the clothes they wear, the houses they live in, and the city which shall be theirs to mar or to beautify.

To this desirable end is directed the training of the modern art teacher who must be the thoughtful student of many processes and the sensitive recipient of much instruction, both artistic and commercial. Above all, he must be, in the best sense of the word, an idealist—altho he may realize that his ideal is forever beyond his grasp. If he be so trained and so inspired, then the finest element in his work will be the unrealized ideal for which he strives. To suggest some of the many things that will give this training is one of the purposes of this book. In presenting it, the authors venture the hope that it will afford to its recipients something of the pleasure, interest, and affection which have entered into its making. To all who have generously given of their time and knowledge in its preparation, cordial thanks are due and are here gratefully extended.

O. C. S.

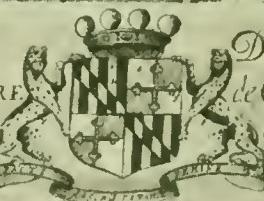
ANNO DMI 1657
R. Stans sculps.



Abra. Blouys sculp.

Officis Illustrissimi
Baroni BALTIMORE
Hiberniae Visq. &
Proprietarum Terrarum
et Ceterorum locorum

Dux Cecilius Calvert,
de Calverore in Regino
Dux et Proprietari
Mariae et Iulianae in
America ec^a.



CECILIUS CALVERT
SECOND BARON OF BALTIMORE
AND FIRST LORD PROPRIETARY OF MARYLAND

AN HISTORICAL SKETCH OF BALTIMORE.

By GRACE S. ARNOLD.

The City of Baltimore, which now ranks among the great cities of America in point of population, and second only to New York in point of financial strength and business importance, had a very humble beginning in 1706, at the spot upon which Fort McHenry now stands. This town does not seem to have flourished, and in 1720 another site was chosen—the location of the present Charles Street, between Pratt and Lombard Streets. Upon this embryotic city was conferred the name "Baltimore," the title of the founder of the colony of Maryland.

In 1797 Baltimore was incorporated with a Mayor and a City Council. At this time Baltimore had a population of about 15,000. Its favorable location at the head of one of the grandest bodies of water in the world, its superb harbor, its equable climate, bountiful water supply, and exquisite rolling country, quickly attracted enterprising natives of foreign countries, and in ten years the City had more than doubled its population. From this time on the progress of Baltimore has been one of uninterrupted and almost unparalleled prosperity.

Among its notable features from an historical point of view are the following points of interest:

CONGRESS HALL. When the British threatened Philadelphia in the winter of 1776, Congress fled to Baltimore and occupied the Jacob Fite House, a spacious three-story dwelling. The Sons of the American Revolution erected a bronze tablet, February 22, 1894, on a building near the Southeast corner of Baltimore and Liberty Streets, as a memorial. The inscription runs as follows: "On this site stood old 'Congress Hall,' in which the Continental Congress met, December 20, 1776, conferring upon General Washington powers for the conduct of the Revolutionary War."

FEDERAL HILL PARK. The batteries erected here during the War of 1812 did excellent work in the attack of the British following the Battle of North Point.

FORT McHENRY. During the War of 1812, Fort McHenry was the chief means of defense against the attacks of the British, who desired to subjugate Baltimore, in order to reach Washington, the Capital. The destructive fire from Fort McHenry compelled the British to retreat. During the bombardment Francis Scott Key, who was imprisoned on an English vessel, wrote "The Star-Spangled Banner."

FLAG HOUSE. In the second floor front room of a house at the Northeast corner of Pratt and Albemarle Streets, Mrs. Mary Pickersgill is said to have sewed together the United States flag that waved over Fort McHenry in 1814, and which inspired Francis Scott Key to write the "Star-Spangled Banner."

HOUSE IN WHICH CHARLES CARROLL OF CARROLLTON DIED. Charles Carroll, the only Roman Catholic signer of the Declaration of Independence, died in 1832,

in a house which is still in existence. The house is on the North side of Lombard Street, near Front Street.

HOLLIDAY STREET THEATER. Holliday Street Theater was the old Drury Theater of Baltimore. It was opened in 1794. The original building was destroyed by fire and was rebuilt in 1875. In this theater Edmund Kean and the Booths appeared, and here the "Star-Spangled Banner" was first sung.

FRONT STREET THEATER. Front Street Theater was once a favorite place for holding great conventions. In 1864 Abraham Lincoln was here nominated for President by the Union National Convention.

MARYLAND HISTORICAL SOCIETY. This Society was incorporated in 1844. The building, at Charles and Saratoga Streets, contains many treasures, among them an interesting collection of maps, coins, medals, manuscripts, and charts. Besides the invaluable collection of historical data in the library, the building contains an excellent art gallery, in which are many famous paintings. Both the library and the art gallery are open to visitors free, between 10 A. M. and 4 P. M.

PEALE'S MUSEUM. Peale's Museum, at the Northeast corner of Holliday and Lexington Streets, was built by Rembrandt Peale in 1814.

LIBERTY ENGINE HOUSE. The triangular plat at the intersection of Liberty Street, Fayette Street and Park Avenue, is the site of the old Liberty Engine House. Here, in November, 1860, was raised the "palmetto flag," the first display of secession sentiment in Baltimore.

MERCHANTS' SHOT TOWER. The Merchants' Shot Tower, at the corner of Front and Fayette Streets, was built in 1828. It rises 234 feet from the ground and was erected without scaffolding, the walls having been built from within. In the formation of shot, the molten lead was poured from the top of the tower thru sieves of different degrees of coarseness, and the shot was shaped by whirling thru the air.

ST. MARY'S SEMINARY OF ST. SULSPICE. Situated on Paca Street, north of Franklin, is the oldest Roman Catholic seminary in the United States. The original structure was erected in 1791.

SITE OF THE CATHEDRAL. As Rochambeau was returning from the siege of Yorktown, 1781, he halted in Baltimore, and with the Duke of Lauzaun encamped with his army upon the site of the present Cathedral.

THE McKIM FREE SCHOOL. The McKim Free School at Baltimore and Aisquith Streets was the first free school in Baltimore. It was established for the poor children of the neighborhood, irrespective of religion.

GREENMOUNT CEMETERY. In this cemetery are many graves of historic interest, among them those of John McDonough, William Henry Rinehart, and of the famous Booth family. The Patterson and Bonaparte burial grounds are also here.

THE GREAT FIRE. Not far away from the site of the Liberty Engine House is the John E. Hurst building, in which the Great Fire, February 7, 1904, started, from an unknown cause. The fire destroyed 1443 buildings, taking in its course almost all that was of historic interest.

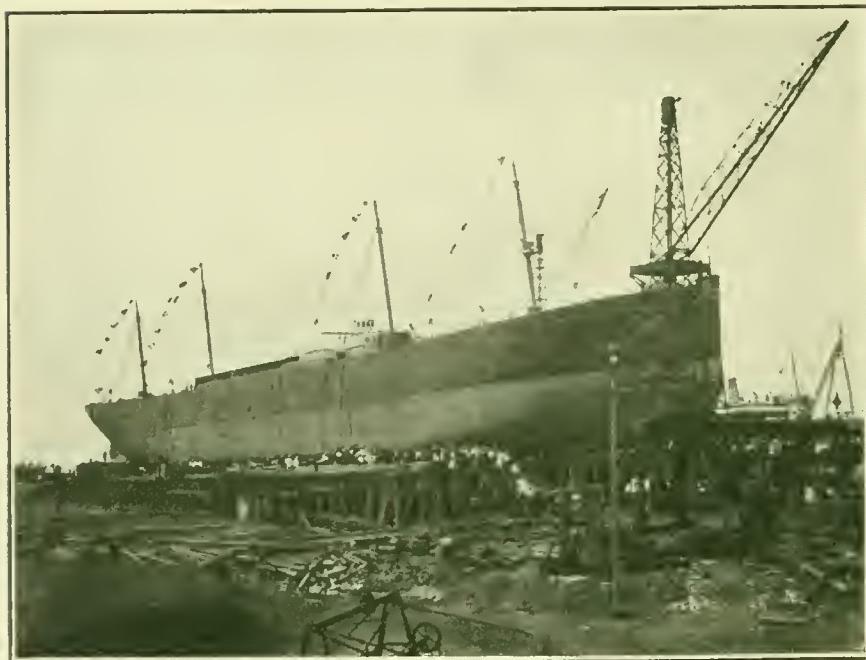
THE INDUSTRIES OF BALTIMORE.

BY HENRY BOGUE, JR.

The industries of Baltimore are varied and of great importance to American and foreign markets, the exports of Baltimore manufacturers being of such dimensions that the city is well known in the United States and distant countries as the manufacturing home of many commodities of every day use, such as: canned goods, clothing of all kinds, pianos, silverware, and some widely advertised proprietary medicines. Wherever straw hats are worn Baltimore is known as a large, if not the largest, producer. This reputation applies also to underwear. The smoker or chewer of tobacco who does not know Baltimore brands has not used the best. The American Tobacco Company has absorbed no less than five large factories here, all of which are in active operation today. The American Copper Smelting and Rolling Company of Baltimore is the largest copper refining plant in America. The Maryland Steel Company employs a whole town of workmen and lately built the largest dry-dock in the world. The freight cars and car wheels of the South Baltimore Car Works travel from Baltimore to San Francisco. At Baltimore, the Baltimore and Ohio Railroad Company owns and operates immense shops for the maintenance of rolling stock of every description from locomotives to palace passenger coaches. The glass works of the city supply a large export trade in bottles and jars; and the Crown Cork and Seal Company, the pioneer manufacturer of bottle and jar sealing devices, furnishes a large percentage of the best machines used for this purpose. The name of the Knabe Company on a piano guarantees the best that money can buy, and for generations has carried the name of Baltimore wherever piano music is heard. The artistic craft of the city is well represented by the silverware of the Samuel Kirk Company, which is unique in point of workmanship and remarkable for beauty of design. The Samuel Kirk building, devoted entirely to the display of handwrought silver, is one of the show places of Baltimore.

To the visitor who would see industrial Baltimore, it is suggested that a trip be made to the Maryland Steel Company's plant at Sparrows Point as the most interesting industrial center, on account of the variety of work done there and the model town developed by the Company as a residence for the workers. At this place may be seen the process of manufacturing merchantable steel and iron, from the first smelting of the crude iron ores into pigs to the final rolling of steel rails. Large iron and brass foundries produce every casting used in the building of steel ships and marine engines. The pattern shop, necessitated by the foundry, is large and of great interest to the wood worker. In the shipyard may be seen—in various stages of construction—passenger steamers, government colliers, dry docks, dredging machines, and self-propelling barges. The engines and propelling machinery for all work are designed and built in the machine shops at the Point, very little of anything except raw material being furnished from outside sources.

The combined steel mill and shipyard employs a large number of workers who form the town of Sparrows Point, a model community which might be copied with advantage by larger townships. The Company, which has spared no



reasonable expense in contributing to the welfare of the employces and to the improvement of the town, has had a notable success in the management of police, fire, and health departments and maintains a good high school where manual training is used to advantage in the education of future generations of mechanics. The residence section of the town is attractive in appearance and, on a June day when the rose fences are in bloom, suggests the rich man's summer lodge, rather than the home of the busy mill worker and mechanic.

In addition to visiting Sparrows Point, it is suggested that a trip be made to the following industrial establishments which are among the most interesting in Baltimore:

MT. CLARE SHOPS, Baltimore and Ohio Railroad; Pratt Street and Arlington Avenue. St. Paul Street car, South; transfer at Lombard street, West.

BALTIMORE COPPER SMELTING AND ROLLING COMPANY. Canton. St. Paul Street car, South; transfer to Pennsylvania Avenue line, East.

CROWN CORK AND SEAL COMPANY. Guilford Avenue. St. Paul Street car, North; transfer to Guilford Avenue line, East.

SWINDELL BROTHERS' GLASS WORKS; Bayard and Russell Streets. St. Paul Street car, South; transfer to Columbia Avenue line, West.

WILLIAM KNABE AND COMPANY, PIANOS; South Eutaw and Cross Streets. St. Paul Street car, South; transfer to Westport line, South.

M. S. LEVY AND SONS, STRAW HATS; Lombard and Paca Streets. St. Paul Street car, South; transfer to Lombard Street line, West.

SAMUEL KIRK AND SONS COMPANY, SILVERSMITHS; 106 E. Baltimore Street. St. Paul Street car South, to Baltimore and Calvert Streets.

The information with regard to car lines has been given from the starting point of Hotel Belvedere.

THE HARBOR.

BY NINA IRVIN.

Baltimore is essentially a seaport city. Its excellent situation on the Patapsco River at the head of Chesapeake Bay, and its natural advantages for harbor facilities are unsurpassed for maritime commerce. Younger by a hundred years than any of the other large cities of the Seaboard, Baltimore has, nevertheless, maintained an extensive trade with the world at large.

Prior to the great fire of 1904, Baltimore owned but little wharf property of importance. The fire made it possible to acquire all the Burnt District fronting on the harbor, and under the Six Million Loan, the city purchased the property, removed all buildings and streets, and laid out a system of Public Wharves and Docks which is undoubtedly the most modern system of docks and piers in the United States. There are eighteen miles of dockage and waterfront within the contracted City Limits, and many times that area in the outlying districts. Standing at the head of the largest bay on the Atlantic Coast, the opportunities for harbor expansion are unlimited. The harbor has, moreover, the advantage of being well sheltered, being what is called a land locked harbor.

Baltimore harbor can accommodate the largest vessels. The channel leading from the City is 35 feet deep and 600 feet wide, which makes it possible for ships of 20,000 tons displacement to enter and leave the harbor with ease and safety. The Government is engaged in deepening and widening the inner channels to a considerable extent.

Baltimore has long been famous for handling export grain and has largely contributed to the nation's wealth through these facilities. The departments of weighing and inspection of the Chamber of Commerce are models in every respect, giving confidence and security at home and abroad. The port of Baltimore has received universal commendation because of this fact. Excellent railroad connections with the different States furnish another reason for the importance of the Baltimore port.

There is much historic interest in the port of Baltimore. Fort McHenry, the birthplace of the Star Spangled Banner, is at the mouth of the harbor. Four miles down is Fort Carroll. Twelve miles down, at the mouth of the river, is North Point, where General Ross was killed in the War of 1814, the threatened invasion of Baltimore repulsed, and the march on Washington turned back.

From the picturesque point of view, the harbor of Baltimore is at its best in the evening. The myriads of lights reflected from docks and vessels, and the wonderful display of flames from the rolling mills at Steelton, outlined brilliantly against the darkness of the night, present to the artist's fancy an everchanging phantasmagoria of beauty and delight.



"THE SQUARE RIGGER"

THE BARK ONAWAY, IN BALTIMORE HARBOR

Photograph by Mr. Jewell

THE NEW SEWERAGE SYSTEM OF BALTIMORE.

BY CALVIN W. HENDRICK.
CHIEF ENGINEER.

Unless you take the time to visit in person some of the construction work being carried on in various parts of the City by the Sewerage Commission, you cannot realize the magnitude of the work nor the diversified engineering problems that are being solved every day. The people outside of Baltimore seem to appreciate this as is seen by the fact that we have visitors from outside who have traveled thousands of miles to see the work of construction carried on. These foreign visitors are not the merely idle or curious, but are citizens of consequence, and engineers who are doing things thruout the world.

Our work is most interesting on account of its complications. To endeavor to give you a slight idea of its magnitude and difficulties, we will start on the supposition that water must flow down hill. This means that an 8-inch sewer, beginning at Forest Park, 13 miles distant from the Disposal Plant, must continue on a constantly falling grade, which cannot be flattened beyond certain rates, ever increasing in size as sewers lead into it from valleys and hills covering an area of 32 square miles, in its path crossing Peck's Branch, the B. & O. tunnel, over and under Jones' Falls, the Pennsylvania tunnels, crossing over ravines, swinging around hills, tunneling thru ridges, passing thru narrow valleys, by the side of tall buildings, ever continuing on the constant falling grade; constantly increasing in size until, on reaching the Disposal Plant, it is large enough to contain two automobiles, one on top of the other. Two-thirds of the sewage of the City is intercepted and carried to the Disposal Plant by gravity; the other third is lifted by enormous pumps, each with a capacity of 27,500,-000 gallons a day, from a point 13 feet below tide to the Outfall Sewer, a height of 72 feet (including friction); an unusually heavy lift, especially as sewage is much more difficult to pump than water. Three of these enormous pumps are constructed and are now being installed. The Pumping Station is large enough for two more, to be installed later. The foundations for these pumps have been so constructed, independent of the foundations for the building, as to absorb all shocks.

The difficulty of our work is doubled on account of our having to construct two systems of sewers and drains, crossing and recrossing each other in a thousand different places. The reason for the necessity of having to construct two systems is that the legislature requires every gallon of sewage to be taken into the sanitary system, to be purified before it is discharged into the Chesapeake Bay or its tributaries. It is therefore of the utmost importance

that we reduce to a minimum the amount of sewage to be pumped and treated in order to keep down the size of the sewers, the Pumping Plant, the Disposal Plant, and the unnecessary constant treating and pumping of clean rain-water. To attempt to treat all the rain that falls would break a city. Therefore the sanitary sewers will take care of the drainage from bath tubs, kitchen sinks and toilets, while the rainwater will pass off thru the storm-water drains, by inlets at the corners.

How to attempt to install these two systems of drains and sewers in the beds of streets of a city over a hundred years old, in which a mass of pipes have been laid, but in which practically no space for sewers and drains has been left, brings us face to face with a serious problem, as these sewers and drains must continue on ever-descending, regular grades and cannot twist over and under obstructions like water pipes, gas pipes and other public structures.

The sewers completed and under contract, about 160 miles, if placed end to end, would almost reach from Baltimore to New York, a portion of which being large enough for one to drive thru them in automobiles.

The method of treating the sewage is as follows:

At the mouth of the Outfall Sewer will be installed screens that will catch such things as sticks, rags, etc., which will be removed and burned. The sewage will then pass thru the meter house, which will measure its flow; then thru hydrolitic tanks, about 450 feet long, requiring 8 hours for passage, a sufficient length of time to allow the solids to settle, the liquid passing on to an intercepting channel, to and thru what we call the gate-house, which



distributes it to the stone sprinkling filters, located at a level 15 feet below the hydrolytic tanks, giving a hydraulic head of sufficient force to spray the sewage over these stone beds thru nozzles or jets, spaced 15 feet apart. The hydraulic head will be controlled by butterfly valves, causing the sprays to rise and fall, varying from close to the nozzles out to the limit of 15 feet, thus utilizing the entire surface of the stone bed, a large portion of which would be wasted if the sprays were stationary. These nozzles will throw a square spray, thereby saving additional space which would be lost if the sprays were circular, as where circles touch there is a lost triangle.

The spraying of the sewage thru the air is essential to the aeration and purification of the sewage. As the sewage falls on the stone beds it trickles down thru 8½ feet of broken stone varying in size from 1 in. to 2½ in. The passing of the sewage thru these beds forms a gelatine-like film on the stones, in which certain bacteria multiply by the million, attacking and killing the injurious bacteria in the sewage. We therefore make the bacteria do the work for us by fighting each other. The sewage on reaching the bottom of these stone beds is practically pure, and is then carried by intercepting channels leading to a central channel under the stone beds, which finally delivers the purified sewage to the settling basins, requiring three hours to pass thru. These settling basins are not for the purpose of causing additional purification, but to clarify the fluid, as there are certain mineral substances in the sewage which the bacteria do not annihilate, such as are found in the Mississippi River water, which is muddy but not injurious to drink. The sewage then passes with a drop of 18 feet thru the power house, in which turbines are placed, operated by the flow of the sewage. They in turn run dynamos which generate electricity, giving us power to light the plant, run the sludge pumps, and lift the clarified sewage to a water-tower for flushing purposes.

In other words, by the simple gravity flow of the sewage it is purified, and power is obtained to light and run the plant at practically no cost.

It all comes down to the fact that we are getting nearer to the laws of God than ever before, which laws man cannot improve on, but can only strive to follow. For instance:

The pumps lifting the sewage from the low level to the Outfall Sewer are as the sun drawing the salt water from the sea to the cloud; the flow of the sewage thru the Outfall Sewer to the Disposal Plant is the cloud drifting thru the air; the spraying of the sewage over the stone beds is the rain falling from the cloud to the earth; the trickling of the sewage down thru the stones is the rain sinking into the earth; the purified sewage coming out into the settling basins is the spring water bubbling out of the ground, and the electric light produced by the flow of the sewage is the sunshine after the clouds have passed.

SOME ARCHITECTURAL NOTES.

BY LAURENCE HALL FOWLER.

The purpose of these notes is to call the attention of the visitor to the older and more modest houses and localities which, attractive and interesting in themselves, have also a decided local character. In passing, some of the more important and larger buildings will be mentioned.

The fire of 1904, burning through the heart of the City, destroyed a number of buildings of both historical and architectural interest. The only part of the old town left is that to the East of Jones' Falls, and between Baltimore Street and the water. This section, originally occupied by the sea-faring population, still has many quaint and picturesque corners for those with the time and taste for exploring. Here and there along E. Pratt, E. Lombard, Albemarle, Aliceanna, Fell, Thames and Shakespeare Streets, occur attractive old door-ways, with good wrought iron railings outside and graceful hallway arches and stairs within. Anyone with an eye for the picturesque will also be attracted by the massing of the gables and tall chimneys.

The part of the City which has most character and charm covers a comparatively small area, and is within easy walking distance of your headquarters.

Roughly speaking, it is bounded by Read Street on the north, Saratoga Street on the south, Park Avenue on the west, and Calvert Street on the east. Two short walking trips will take in most of this section.

TRIP NO. 1.

(*Starting at the Corner of Saratoga and Cathedral Streets.*)

On the corner stands the delightful old Rectory of Saint Paul's Church (1791), forming a picture worthy of an English town. The dignified red brick house next to the Rectory, formerly the home of Johns Hopkins, is a good example of the fine dwelling of ante-bellum days. Saint Paul's Church, the original parish church of Baltimore County, closes the vista of Saratoga Street to the east.

Walking north on Cathedral Street you see, at the top of the hill, the Roman Catholic Cathedral with its gilded dome and splendid porch, a fine design by B. H. Latrobe (1800). The effective interior is marred by the rather doubtful taste of the painted decorations.

On Mulberry Street opposite the side entrance to the Cathedral, is a most attractive old dwelling of the curved front, Boston type. The windows in this house still retain much of the coveted purple glass.

On Cathedral Street, in front of the Cathedral, notice No. 406, a well proportioned example of the typical Baltimore dwelling of the first half of the 19th Century; and also Nos. 408, 410 and 412, good early types of the English basement house which is now being revived with such decided success.

Continue north on Cathedral Street to Franklin, then turn west on Franklin Street. In No. 105, the Maryland Academy of Science, there is a beautiful circular stairway hall; still charming in spite of the paper and paint.

Going west to Park Avenue and north on Park, to Centre Street, notice especially the two large houses at Center Street. Now retrace your steps to Cathedral Street. No doubt you have already admired the effective Greek Ionic doorway of the Y. W. C. A. and the facades and entrances of Nos. 126 and 118 W. Franklin. Especially worthy of study is the splendid iron work of No. 118. The Franklin Street Presbyterian Church, with its attractive Tudor Gothic front, brings us again to Cathedral Street.

Just north of Center, on the west side of Cathedral, are several dignified dwellings, of the kind for which the north side of Washington Square in New York is so much admired.

Next comes Monument Street, and on the east, Mount Vernon Place, the goal of Trip No. 2. West on Monument Street No. 107, is an unusually fine example of the American Greek Revival. The heavy cast iron balconies are an unfortunate addition, but the excellent proportions of the front and of the porch, and the relation of the one to the other, are unusually pleasing. The qualities which give this house distinction are often missing in the more brilliant and elaborate work of today.

Farther west, at the corner of Park, is Grace Church (1850), in exterior and interior a very excellent Gothic design.

Returning to Cathedral Street and walking north, you will see over the housetops to the west, the tall graceful spire of the First Presbyterian Church at Park Avenue and Madison Street (1854). The rest of the church has no particular merit, and all the detail is poor, but the spire, both in silhouette and in colour, is very beautiful, especially as seen up Madison Street by the half light of early evening.

Because of the great interest now taken in City Planning, it may be worth while calling attention to the modest example which Cathedral Street gives of the charm added to a street by occasionally changing its direction. No doubt, every one will agree that, inadequate as are the terminal features, the small gilt dome of the Rennert at the south, and the row of houses with their straight cornice line on the north—nevertheless, the result is more interesting than the usual uninterrupted view into infinity.

The Belvedere is now three blocks to the north and one to the east.

TRIP NO. II.

(*Starting at the Court House.*)

After having seen the dignified colonnade of the Calvert Street facade of the Court House, with the unique Battle Monument in front (Maximillian Godefroy, Architect; 1815), start from the St. Paul Street entrance and walk north to Pleasant Street. Notice first the group of old residences on the east side, and then those on the west beyond Saratoga. The large building at the corner of Saratoga is the home of the Maryland Historical Society.

Those who care to wander in search of the picturesque might be repaid by traversing Courtland Street and the steep hills leading down to Calvert.



WASHINGTON SQUARE

SHOWING THE BELVEDERE, WASHINGTON MONUMENT, MT. VERNON PLACE
M. E. CHURCH, AND THE PEABODY INSTITUTE

At the corner of St. Paul and Pleasant is a fine old house with picturesque porches at the rear, and on the side and front, charming doorways of typical colonial design.

Up Pleasant, at No. 11, you will find a front with well spaced windows and a fine doorway with hospitably curved steps. Opposite are several little houses which might have served as models for Pieter de Hooch.

At Charles Street, turn north to Mulberry, where can be had a good view of the Cathedral, and farther on, just beyond the Cardinal's residence, an attractive peep at the dome.

Nos. 415 and 417 Charles Street have doorways worth seeing, while at the corner of Franklin Street stands the Unitarian Church (Maximillian Godefroy, Architect, 1817). This building is particularly dignified and effective and shows what excellent results can be obtained from simple motives and materials when they are well handled. North of the church, No. 516 Charles St., is another good example of the early Baltimore type, and more purple glass, while across the street is a rapidly disappearing row of marble steps with good wrought iron work.*

At Center Street starts the first and the most restful and pleasing of the four parked squares radiating from the Washington Monument, except for the Wallis Statue, unfortunately placed in the middle of the walk.

The new Walters Art Gallery on the west side is a sensitive and refined study in the Italian Renaissance, as practised by Bramante & Peruzzi. One who has been in the beautiful courtyard of the University at Genoa will recognize the inspiration for the effective court of this Art Gallery.

The Washington Monument (Robert Mills, Architect, 1815), and the squares about it, form undoubtedly the finest civic center of the kind in this country. The effect depends upon the proportion and simplicity of the scheme rather than upon any excellence of detail in the surrounding buildings. The houses most worthy of notice are Nos. 1, 8 and 11 West Mount Vernon Place.

It is hoped that a law recently passed will prevent the erection of any more tall buildings in the immediate neighborhood of the monument.

The Belvedere is now four blocks directly north of you.

MISCELLANEOUS NOTES.

1. Those who visit the tomb of Poe should also see the effective gateway to the old grave yard.

2. The McKim Free School (1816) at Baltimore and Aisquith Streets, and the old Quaker Meeting House (1780) just behind, are interesting relics of the past.

3. The Shot Tower (1828) on Fayette and Front Streets is conspicuous from many directions, but appears from the Gay Street Bridge most effective in connection with the Church of St. Vincent de Paul.

4. The finest of the Public Buildings erected since the fire is the Custom House. Its stately appearance is due to the repetition of a well designed motive of large scale.

* At No. 523, the Handicraft Shop, can be bought photographs and post cards of some of the buildings we have seen.



MT. VERNON PLACE

5. In the newly built business section, the best block is certainly that on the North side of German Street, between Calvert and South Streets.

At Baltimore and Calvert Streets is the Emerson Hotel with effective interiors, and also the refined little bank of Alex. Brown & Sons. Farther west, at Charles Street, stands the Savings Bank of Baltimore, a scholarly version of the Greek Ionic, and the offices of the Baltimore & Ohio R. R., an excellent example of the modern tall building.

6. The Bryn Mawr School, on Cathedral and Preston Streets, a very personal design, is noteworthy for its brick work.

7. The Maryland Institute is a remarkably strong, yet charming, building, worthy of its prototypes of the Florentine Renaissance.

Few handsome dwellings are now being built in the City, but mostly in the suburbs and the rolling country beyond, to the north and west. Roland Park, one of the finest suburbs in the country, is easily reached by car from the Belvedere. This car passes the picturesque group of the First Methodist Church and the Goucher College Buildings at 22nd Street, and, after leaving 31st Street, comes in sight of "Homewood," the exquisite house built in 1800 by Charles Carroll.

"Homewood" should be carefully studied as it is one of the most beautiful of all our Colonial dwellings. Indeed, in the nice relation of the wings to the center, and of the porch to the whole, it excels them all, but in detail, it is inferior to much Colonial work, both in the North and the South. The scheme of a center building, with lower side wings, is especially typical of early Maryland design, beautiful examples of which will be seen by those who are fortunate enough to visit the charming old Capital of Maryland.

THE MARYLAND INSTITUTE.

BY JAMES FREDERICK HOPKINS.

The Maryland Institute was organized January, 1848. One of its earliest activities was the establishment of Schools of Art and Design. These, for more than sixty years, have been maintained with expanding usefulness, and are today its prominent features. From a night school of 150 pupils these schools have so grown that ten times that number are enrolled now in a year, instructed by a faculty of forty-five teachers in day, night and Saturday classes. The courses embrace thorough training in Drawing, Design, Painting in Oil and Water Colors, Modeling in Clay, Illustration, and the Industrial features of Mechanical and Architectural Drawing, Design, and Applied Art, carried on in the actual materials of clay, metal, wood and leather.

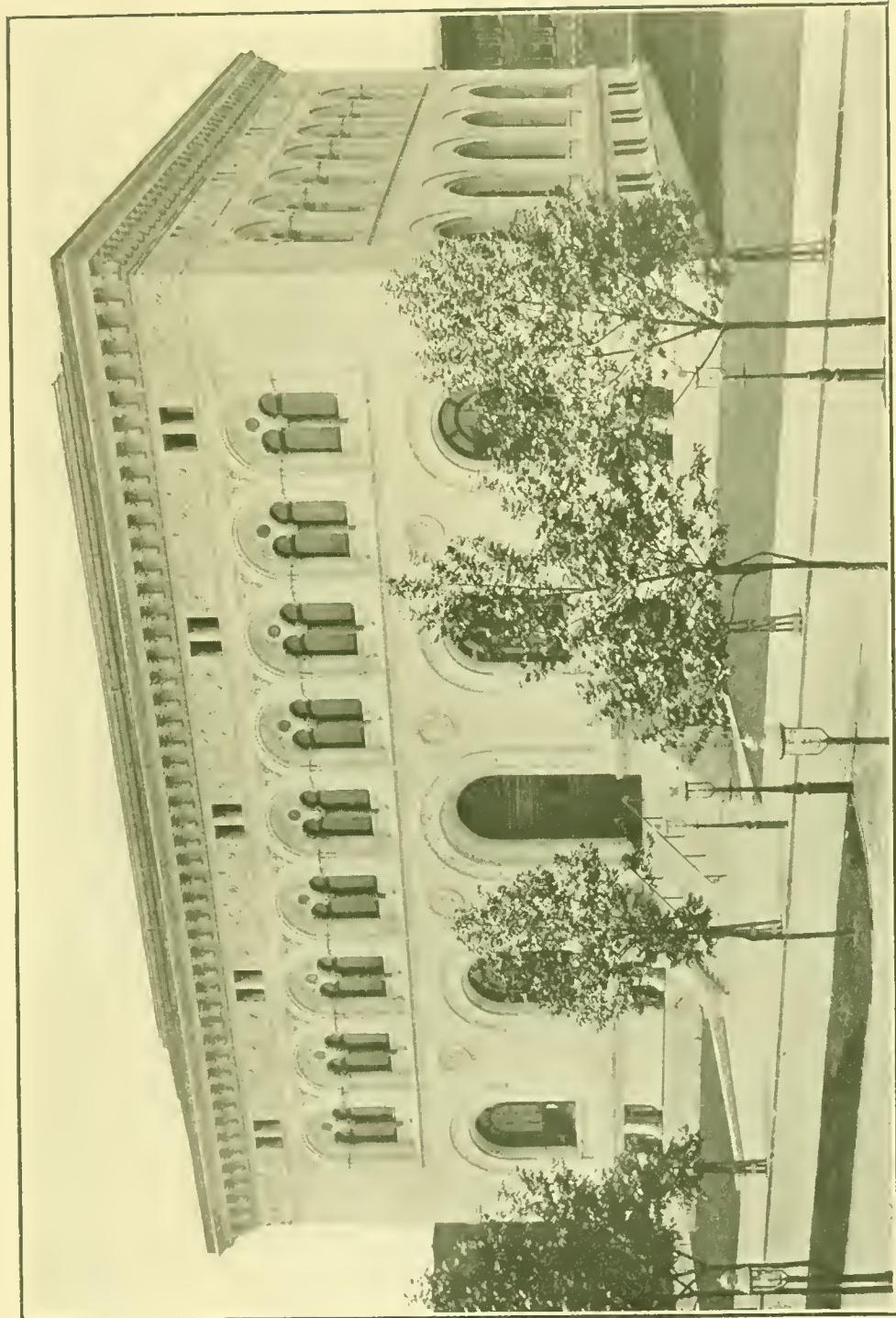
The Mount Royal Avenue Building gives accommodation for the entire Day School and the Free-Hand night classes, the Mechanical and Architectural Divisions of the Night School occupying the spacious building at Market Place and East Baltimore Street, built especially for its use, and where also is maintained a flourishing Elementary Mechanical class on Saturdays.

The establishment of evening classes in Silversmithing and Jewelry will be hailed, as is believed, with satisfaction by the large number of young workmen and learners engaged in those branches in our City as offering instruction and practice in departments of art work, whose value and importance have always been recognized.

In the Institute Night Schools thousands of young men have received a practical art education better fitting them for their life vocations and making them skilled and trained mechanics and artisans rather than mere routine laborers. In the factories, workshops, drafting rooms, and offices of this City, and of the country at large, are everywhere found their graduates who have fought their way to business success and financial independence largely by help of the preparation here received.

On the Fine Arts side instructors were selected who made good their promise of development, and our roster carries the names of many whose careers won them reputation, and reflect credit on the Institute. Numerous pupils have achieved scholarships in advanced schools, gaining, in the keen competition prevailing in home and foreign studios and salons, honors which gave ours distinction as a training school for artists. By their association with the schools, such artists as Rinehart, Turner, Adams, Way, the Keysers, the Jones brothers, Schuler, Berge, Miller, Bernstein, and others, have given a luster which will be perennial.

THE MARYLAND INSTITUTE—Mr. ROYAL AVENUE BUILDING





"EARLY EVENING"

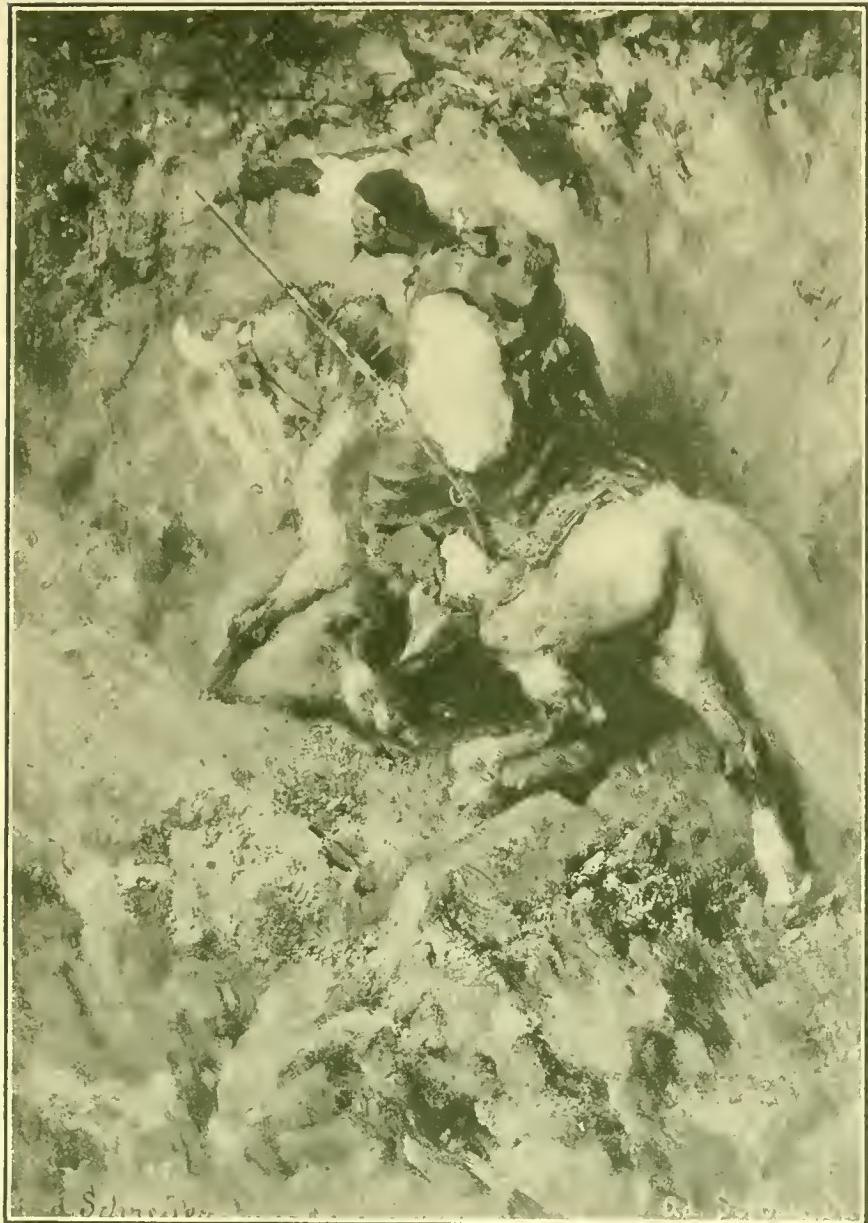
J. C. CAZIN

From the Lucas Collection

In the Gallery, which, though not of large proportions, is admirably designed and lighted, it is proposed to assemble a permanent exhibition of works of art for the instruction and inspiration of students and the pleasure and advantage of the public. In the Museum will be found collections of casts, models, ceramics, gems, carvings, and tapestries.

Meanwhile, there will be occasional displays of the works of artists, in oil, pastel and water colors; and in marble and bronze, examples of etchings, engravings, hand craft, needlework, etc., to the end that taste may be stimulated and the performances of real artists seen and enjoyed by an appreciative community.

The recent noble gift of the George A. Lucas Collection, including oil, pastel and water color paintings, etchings and engravings, bronzes, porcelains, art publications, etc., enriches our gallery to a measure the managers could hardly have ventured to hope for, largely restoring the losses of the accumulated treasures sustained by the great fire which destroyed our historic and venerable building in 1904, and presents for the inspection and study of students, as well as for their incitement and encouragement, a series of magnificent art objects such as few schools are so fortunate as to possess.



"ARAB HORSEMAN"

BY AD. SCHREYER

From the Lucas Collection

In the collection bequeathed by Mr. Lucas to the Institute were also included a number of sketches and drawings adapted for use in the studios and class rooms, also about ten thousand engravings, etchings, proofs and prints, and a working library of some fifteen hundred volumes.

WALTERS ART GALLERY.

BY WINIFRED R. HAZELTINE.

The home of the magnificent art collection known by the name of its founder, William T. Walters, is a fine building on Washington Place, one of the beautiful small parks of the City. The Gallery is two stories in height with windows on the ground floor, and pilasters with Corinthian capitals, surmounted under the cornice by a frieze on the second story. Over the massive bronze door is a white marble cartouche, containing a bronze bust of the late William T. Walters, founder of the Art Gallery.

The interior court contains balustrades of white marble and twin columns supporting the second floor gallery; in the center is a magnificent marble fountain.

Four private galleries are on the first floor; one is decorated in cream and gold, another in white and gold, a third in dark wood, the fourth in grayish-white; every detail in the last one being Gothic. A magnificent staircase leads to the second floor. Behind it is a museum, built of stone, containing relics of the Spanish inquisition, and other rare antiques.

The four main galleries on the second floor are extremely beautiful. They are surrounded by a marble corridor eight feet wide. All the floors are of inlaid wood.

The lighting of the gallery is said to be the best in the world. The roof forms an immense skylight, beneath which is a contrivance providing for expansion of glass, and moisture in the air. The electric lamps are invisibly placed to throw a flood of light on the proper panels. The fixtures are of wrought bronze.

The collection of art treasures was begun by the late William T. Walters, and has been added to yearly by his son. Before the completion of its present home, it was stored in London, New York, and Baltimore. It is equalled by very few in this country, and surpassed by none. The Massarenti collection of marbles, antiques of Roman or Greek origin, was one of the finest in Europe. It was purchased in 1902 from Don Marcello Massarenti, a Roman nobleman, for \$1,000,000 in cash. Art critics have estimated the paintings to be worth \$2,000,000.

The Italian schools lead in number and value; they are displayed in the North gallery. Raphael's "Madonna of the Candelabra" is one of the most noted, and a portrait of Raphael by himself is also very valuable. Michael Angelo's portrait from his own studio, Titian's "St. Christopher," "Tribute Money," and "Duke of Urbino" are here also. Other masters represented are Bellini, Crivelli, Tintoretto, Botticelli, Andrea del Sarto.

The modern school is represented by some notable works: Rousseau's "Winter Solitude," Millet's "Sheepfold," "The Potato Harvest," "Breaking Flax," and the wonderful "Angelus," Gerome's "Christian Martyrs," Breton's "Returning from the Fields," some smaller works of Corot, the Fortunys, and many others.

The Dutch, Flemish, German, French, Spanish and English schools are represented by famous masterpieces.

A small gallery contains the water colors and designs. Here are shown a large number of works by J. W. M. Turner, four crayons of Millet's most celebrated works, and others by LaFarge, Bonheur, Alma Tadema, and many more.

In the collection of marbles, the most noted are the sarcophagi found in an imperial cemetery near Ports Salaria. They are elaborately decorated and priceless in value, having been made by Greek sculptors in the first century. One is said to have contained the ashes of Pompey the Great; in some have rested the remains of other noted Romans. Here, too, are many Roman busts, and fragments of marble statues. In the centre of this court is the noted bronze statue of "Le Penseur," by Rodin.

The collection of ceramics is as famous as the paintings of the Art Gallery. Cases containing Limoges enamels of the 13th to the 18th century, Persian tiles and potteries, and other rare antiques are in this court. Italian majolica, carved ivories from the workshops of the middle centuries, and those of the last three centuries, ancient Chinese ivories, Palissy ware; statues and busts of wood, stone, bronze, and terra cotta, with interesting relics from old churches, are shown under the loggia on the second floor. On the left is the Barye room, containing bronzes, and works in oil and water colors by this artist. Beyond this is a long room with an Italian carved wood ceiling from a palace in Milan. Around the room are eighteen richly carved choir stalls from a convent in France, dating from the 16th century. Other specimens of carved wood, antique Saracen armor and Persian ivories and tiles are to be seen here.

In the next room are the collections of English porcelain, Wedgewood, Chelsea, Worcester, etc. Greek and Egyptian bronzes and terra cottas. Etruscan vases, and other antiques are in the cases. In the last room are shown Greek and Roman bronzes, from the 7th century B. C. to the second century A. D. A very interesting case is the one containing five cists of the fifth century B. C.; they were used by Roman ladies for holding toilet articles and cosmetics. This case also holds some Egyptian antiquities dating back to 2000 B. C.

On the other side of the building are a number of rooms furnished in the different styles of French art.

In the second gallery, where the modern pictures are shown, may be found cases of Chinese porcelains, Japanese lacquers, Turkish jeweled ware, carved crystal and agate objects; also a collection of French, English, and American miniatures, watches, and jewelry, ancient, mediaeval, and modern. Sevres and Dresden porcelain of the 18th century are in this collection.

Opposite the entrance to the upper loggia are two stained glass windows from the Cathedral of Sens, dated 1294. Around the loggia is the collection of Oriental ceramics, bronzes, jades, and crystals. The walls are hung with French tapestries of the fifteenth century; Gobelin, Flemish, Brussels, Teniers, Japanese tapestries, and Persian rugs.

THE PEABODY INSTITUTE.

BY ALICE A. WHITE.

The Peabody Institute, situated on the corner of Charles Street and Mt. Vernon Place, was founded in the year 1857 by George Peabody, who designed it to be an institution in which advanced students might carry on the study of the higher branches of art and science.

This institution contains a students' library of 174,323 volumes valued at over \$500,000. Mr. Peabody's purpose in establishing this library was to make it "satisfy the researches of students in the pursuit of knowledge in the private libraries of the country." The results achieved by the execution of his plan are well known, inasmuch as the Peabody Library is now recognized as one of the greatest libraries in this country. The use of its rooms for the enjoyment of its facilities is free to all.

In this building is also maintained a Conservatory of Music, designed, in the words of its founder, to be "adapted in the most effective manner to diffuse and cultivate a taste for music, the most refining of all the arts, by providing a means of studying its principles and practising its compositions, and by periodical concerts, aided by the best talent and most eminent skill within the means of the Trustees to procure." The Peabody Conservatory of Music is practically the only endowed institution of its kind in this country; and for this reason it is able to maintain a higher standard for graduation than any of its fellow conservatories. Every week concerts are given here for the entertainment and instruction of the public.

In addition to its great public library and Conservatory of Music, the Peabody Institute Building contains an invaluable collection of statuary and paintings, to which all persons are freely admitted during the hours when the building is open, from 9 A. M. to 5 P. M. This gallery of art, which originated with Mr. John W. McCoy's donation to the institute of Rinehart's statue of Clytie, contains at the present time a number of paintings of note, as well as over six hundred works of sculpture, including many reproductions of work by the best masters of ancient and modern art.



"A PRIMITIVE CHANT"

BY HERMAN A. MACNEIL

Peabody Prize Composition. Rome, 1897

MURAL DECORATIONS IN THE BALTIMORE COURT HOUSE.

BY E. A. DOETSCH.

(Baltimore News).

The Principal mural decorations of interest in Baltimore are those in the Court House by Turner, Blashfield, and LaFarge. Letters by Turner and Blashfield which appear in a little book on "Mural Decorations in the Baltimore Court House" describe the paintings as follows:

Letter of Charles Yardley Turner:

"In the mural painting 'The Burning of the Peggy Stewart,' my purpose was to express the protest upon the part of Maryland's citizens against the oppression of the mother country. The burning vessel has been used as the symbol and outward manifestation of this protest against 'taxation without representation.'

"In the centre panel I have placed Charles Carroll of Carrollton as the leader of the 'Committee of Safety,' opposite him Dr. Warfield, the leader of the then called mob, with his followers behind him. Both groups are extended into the picture, terminating at the right in a group of ladies and gentlemen standing on the green near the Stewart mansion watching the conflagration, and at the extreme left hand, with another group of citizens, Anthony Stewart, one of the principal actors in this drama, may be seen in shirt sleeves, having performed his part in firing his own vessel.

"The point of view is from a spot about where the present boathouse stands in the Annapolis Academy grounds, looking nearly East over the Chesapeake, called Windmill Point."

Letter of Edwin Howland Blashfield describing the decoration, "Religious Toleration."

"What I intended to suggest was simply Lord Baltimore commanding his people to Wisdom, Justice and Mercy. Wisdom holds out the olive branch of Peace to the tolerant. Behind Lord Baltimore a Catholic priest and a Protestant pastor hold between them the edict of toleration. A negress and an Indian squaw crouch behind Baltimore and lay hold of his mantle of black and gold (the colors of the commonwealth). To right and left and in the side panels are other figures of colonists introduced simply to fill out the composition decoratively. At the side of Justice a boy holds a shield with the date 1649, the year of the edict. In the centre of the decoration a nude boy holds the scales level as a symbol of equity, and points upward to the motto of the Baltimores, 'Thou hast covered us with the shield of Thy good will.' The background is woodland with a suggestion of the bay. I think that my 'Washington' work for Baltimore showed progress upon anything that I had done before, and that my 'Lord Baltimore' is a decided advance upon the other."



"LORD BALTIMORE'S EDICT OF RELIGIOUS TOLERATION"

MURAL DECORATION IN BALTIMORE COURT HOUSE

E. H. BLASHFIELD

Copyright, 1904, by J. W. Schaefer

Letter of Charles Yardley Turner describing his "Treaty of Calvert with the Indians."

"Governor Leonard Calvert and his fellow Pilgrims arrived at the mouth of the Potomac River in March, 1634.

"They were met by friendly Indians, Yaocomicos, under the sovereignty of the Emperor of Piscataway, from whom they bought a tract of land for axes, hoes and cloth, and laid out the plan of a city which they called St. Mary's.

"The decorative composition represents a conference with the Indians, having for its object the barter of agricultural implements and a cloth for a tract of land. The central group consists of Governor Calvert and his companions conversing with Indian chiefs; extending into the other panels are more Indians and English.

"The extreme left-hand panel is intended to suggest the domestic side of Indian life. A squaw tries a new hoe and a brave curiously admires an axe recently used by the boy in chopping wood, while an old man in a blanket looks on. In the background is shown the end of their long house, the landscape stretching away in the distance; trees, bare of foliage, are traced against the sky. To the right, behind Calvert, are English Pilgrims.

"The right-hand panel, containing a view of the river and distant shore, with the ships riding at anchor, shows in the immediate foreground a family group occupied with the view.

"The group of Indians and English are gathered near a grove of trees which forms the background, the shore and the river extending across the right-hand part of the composition.

"My desire was to emphasize the fact that the land was purchased, not taken by conquest, from the Indians.

"I have made the Indians in the first panel interested in the implements exchanged, introducing such matter as might seem natural and at the same time meet the requirements of the decoration.

"The centre panel deals with the meeting and conference, or barter; Leonard Calvert is facing the Indian chiefs with some of his followers. I intended the one with his hat removed for Captain Fleete, acting as interpreter. Some of the Indians are examining a piece of red cloth.

"In the third panel I have tried to suggest the interest the family had in the place where they were to settle,—by the banks of the river.

"The paintings are not intended to represent a particular incident, occurring at a special moment, but are meant to convey the thought and action which pertained to the purchase of the land.

"Hence the title: 'Barter with the Indians for land in Southern Maryland, 1634.'"

The following description of the La Farge paintings appeared in a local paper:

The last two paintings of a series of six entitled "The Great Lawgivers," by John La Farge, the celebrated American artist, were placed in 1907 in the west lobby of the

Court House beside the four that now adorn a corridor in that magnificent building.

The two panels represent the Emperor Justinian and Moses. The Emperor stands erect addressing one of his illustrious subjects on a question of law. At his right is the Empress Theodora.

Moses is shown seated beneath a cloud leaning on the tables of the law. At one side is Joshua listening to the words of wisdom from the leader of the Hebrew tribes.

The other four paintings represent Lycurgus, the law-giver of the Spartans; Numa, the reputed founder of Roman law and the Roman religion; Confucius, the founder of the laws and philosophy of China, and Mohammed, lawmaker, philosopher and prophet.

The pictures are striking in several respects: First, they show from what source each of these great men derived his inspiration. Any great man of modern times would be a jarring note in this inspiration scheme, as it were, for most moderns are supposed to get their inspiration from within. Confucius, the greatest of all Chinamen, is shown seated on his apricot throne playing on musical instruments. Nearby stand two of his disciples interpreting the music before he begins to speak. The significant feature is, of course, the apricot tree.

Mohammed is shown in a joyous realm known among his followers as Paradise. The source from which Mohammed was supposed to have derived his inspiration was Paradise, a realm pictured as holding pleasure and happiness after a life of strife. These themes, aside from the sheer beauty of the paintings—may not appeal to the average up-to-date American who will look at them, but were a Chinaman or Mohammedan to look upon them he would in a flash catch their significance.

Lycurgus is depicted talking with the Delphic oracle, the source of his inspiration according to legendary history.

Numa is shown conversing with a beautiful nymph by a stream. Numa, as the legend goes, decided that inspirations were more easily found in some dear young creature, either real or imagined. In this he was essentially modern.

Moses' inspiration, of course, came from the cloud, while that of the Emperor lawgiver was the Empress Theodora.

Another striking feature of the series is the dull gold sky, giving great luminosity to the scenes. A real sky, as any casual observer knows, is luminous—light seems to come from it. But when the artist paints a sky blue—its usual color—the luminosity is lost. Mr. La Farge has made his skies golden, and they give light and beauty to an unusual degree.

The Municipal Art Society has been instrumental in placing all the mural decorations now in the Court House (with the aid of other sources—appropriations from the City Council, Daughters of the American Revolution, etc.).

UNIVERSITIES AND SCHOOLS.

BY LILIAN W. DUVAL.

Johns Hopkins University.

It has been said that the sun never sets on the English dominions and it may as truly be remarked that it is difficult to reach any section of the Western universe that has not heard of Johns Hopkins University, for its reputation has traveled much farther than the manufacturing or commercial interests of Baltimore. This educational and scientific school comprises a group of buildings on North Howard street, Ross street, and Monument street. This group also comprises the United States Weather Bureau, the Maryland State Weather Service, and the Maryland Geological Survey. The most impressive building is McCoy Hall on West Monument Street. Many educational lectures, some free to the public, are given here during the winter.

The Physical Laboratory building on the same street is worth attention. Altho the university buildings are not as impressive or as large as the citizens of Baltimore desire, they were built when the university was to a certain extent a tentative affair and amply sufficed the demands of the time. But the venture is no longer tentative; the university has become most widely known, having students from every State in the Union, Canada, and Europe. As it is largely devoted to postgraduate and individual research work, there are fewer students than at most universities.

Plans are being made, and money is being collected to establish the university at Homewood, and the near future will see our renowned university in suitable surroundings and commodious buildings. In the meantime, in spite of its disadvantages, it will continue to set the standards for all similar institutions on this continent.

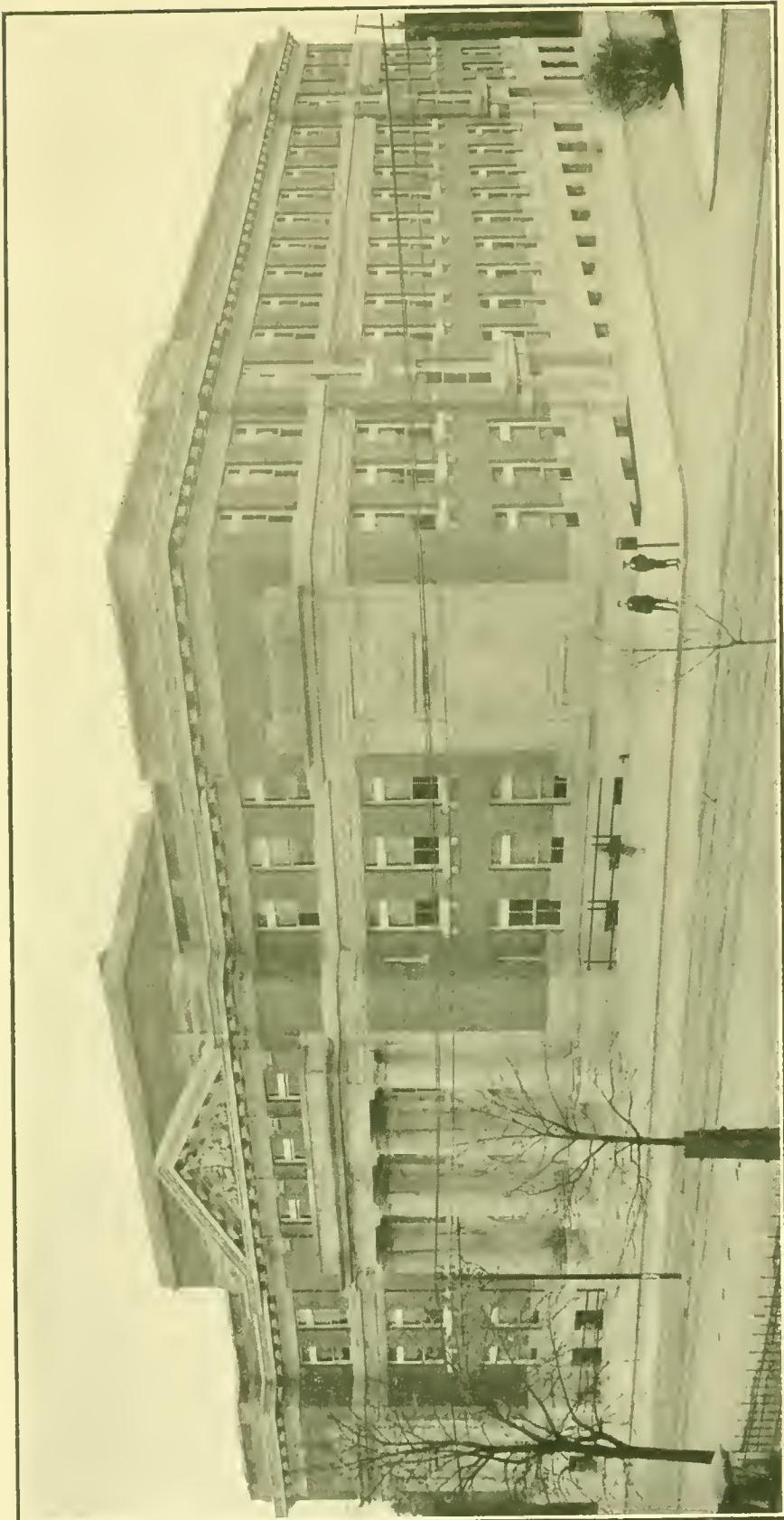
Goucher College. (Carrie M. Probst, Registrar).

The ideal entertained by the founders of the College is the formation of womanly character for womanly ends. With this in view, facilities have been provided for separate higher education under conditions which may prove equally favorable to the promotion of sound health, the development of moral character, and the cultivation of the spiritual life.

The College is located in the northern part of the City. Its principal buildings are Goucher Hall, Bennett Hall, and Catherine Hooper Hall, which are situated on St. Paul Street, between 22nd and 24th Streets. Glitner, Fensal and Vingolf Halls are dormitories exclusively, and are situated on Charles Street and on Maryland Avenue.

School for the Blind.

The site on North Avenue facing Guilford, now occupied by the Polytechnic School, was the home of this school. Its present temporary quarters are on North Charles street. At this institution, those deprived of vision are taught useful occupations and enabled to earn a livelihood. Baltimore believes in helping these most unfortunate people to enjoy an interest in life, and generous citizens have provided a workshop for them. A visit to it will be found most interesting.



THE EASTERN HIGH SCHOOL

NORTH AVENUE AND BROADWAY

Other Special Schools.

There are eight medical schools, three dental, including the College of Dental Surgery, the oldest in the world, at Eutaw and Franklin Streets; a school of pharmacy and two schools of law. All of these graduate students who have made a name for Baltimore as an educational center.

Preparatory Schools.

Among these are the *Friends School*, on Park avenue and Laurens Street, which has a complete modern equipment; *Marston's University School for Boys*, on Cathedral Street; *Boys' Latin School*, on Brevard Street, facing Mount Royal Station; *Boys' Country School*, on Charles Street Avenue; *Country School for Girls* at Roland Park; *Girls' Latin School*, on St. Paul Street; *Bryn Mawr School*, on Cathedral Street, and *Calvert Hall*, Cathedral Street, corner of Mulberry.

PUBLIC SCHOOLS.

City College.

The Boys' High School is on North Howard Street next to the University buildings.

Western High School.

Located on McCullon Street and Lafayette Avenue.

Eastern High School.

On Broadway and North avenue.

These last two schools prepare girls from the elementary schools for business, college or teaching. The City College gives the same preparation to boys.

Training School for Teachers.

This is one of the public schools which receives students from the high schools and prepares them for the vocation of teaching. At present it is under the supervision and management of Dr. Manny, a man of international reputation as an organizer.

The Normal School.

This is a similar school, yet it includes the secondary branches with its training. To this institution come those from the counties of Maryland who wish to enter the teaching force. This building is on the Northwest corner of Lafayette and Carrollton Avenues. Its front door directly faces the corner of Lafayette Square, which is one of the scenic spots of Baltimore.

Polytechnic Institute.

The course of study for the Baltimore Polytechnic Institute is designed to accomplish the following purposes:

1. To give a sound fundamental education to pupils whose inclinations and other circumstances preclude a college course.

2. To give to youth that healthful and highly valuable manual training which broadens education, and conduces to dexterity, contrivance, and invention.

To this end the time usually devoted to Greek and Latin is employed, during two years of the course, in carpentry, sheet-metal, and light forge exercise. These exercises cover what is known as Manual Training, and are given with special reference to their educational value.

3. To give to students in the third and fourth years such studies in Mathematics, Physics and Chemistry, and such mechanical exercises in Applied Manual Training as will fit them:

(a) For immediate and remunerative employment in the drafting-room, or for engagements in the wide field of civil, mechanical and electrical engineering, where, it is believed, their training will lead to rapid advancement.

(b) For entrance to advanced standing into an institution of technology, should a higher technical education be desired.

For the attainment of these objects there is one carefully planned general course of study, no effort being made to specialize until the fourth year, by which time a student will have acquired a considerable degree of practical skill and intimate knowledge in some one of the professions based on mechanical art and applied science that he may have elected to follow. Thus, for example, the student who may, toward the end of the course, elect to follow electrical engineering as a profession, will be afforded special opportunities for laboratory practice in the manipulation of currents, methods of testing, etc.

The Colored High and Manual Training School is located on Pennsylvania avenue and Dolphin street.

THE ELEMENTARY SCHOOLS.

These come next in our list and train the pupil almost, and, if we include the kindergarten, quite from infancy (five and one-half years) up to the age of fourteen, or when he is able to enter the secondary schools. These are situated in all parts of the City.



"BELIEVE ME, THEY WERE GOOD OLD DAYS"

MONUMENTS AND SCULPTURE.

BY ELIZABETH A. KEYWORTH.



Baltimore is often called the "Monumental City," but this designation arose not so much from the number of its monuments as from the fact that it was the first city in America that could boast of having erected a worthy monument to WASHINGTON. The Doric column of white Maryland marble standing at the intersection of Monument and

Charles Streets was erected by the State of Maryland in his honor. It is 164 feet high, and is surmounted by a statue 16 feet in height representing Washington in the act of resigning his commission.

At the base of Washington Monument are four small parks, in which a number of bronze statues form an ornamental feature.

In the park East of the Monument is a statue in bronze of GEORGE PEABODY, by William Story, a copy of the one which stands near the Royal Exchange in the City of London. It is the gift of Mr. Robert Garrett.

South of the Monument is a statue of SEVERN TEACKLE WALLIS, a citizen distinguished for his legal attainments, his literary abilities, and the high standards of civic righteousness for which he strove.

The Western park is beautified by the works of the famous sculptor, A. L. Barye. A colossal lion faces the East and nearby are four smaller pieces which were designed to decorate the pavilion of the new Louvre at Paris. They represent Peace, War, Force and Order. These, with the figure by Dubois, entitled "Military Courage," were presented to the City by the late William T. Walters, whose handsome residence faces the square.

In the North park is a bronze of ROGER BROOKE TANEY, Chief Justice of the United States from 1836 to 1864. This is the work of William Henry Rinehart, a Maryland sculptor. In this square, facing North Charles street, is an equestrian statue of JOHN EAGER HOWARD, whose skill and valor in the Revolutionary War reflected honor upon his native state. Colonel Howard was the proprietor of Belvedere, a vast estate, upon a part of which the Hotel Belvedere now stands.

Leaving Washington Monument, one will find scattered over the City memorials to those whom Baltimore wished to honor.

In the grounds of the Samuel Ready School, near the Eastern High School, stands a slender shaft of brick covered with stucco, which is interesting as the first monument raised in the New World to the memory of CHRISTOPHER COLUMBUS. It was erected by Chevail d'Amour, the French Consul, on what was then his private



"THE SEPARATION OF ORPHEUS AND EURYDICE BY HERMES"

BY J. MAXWELL MILLER

estate. One hundred years after its erection, a statue of Christopher Columbus, presented by the Italian residents of Baltimore, was unveiled in Druid Hill Park.

The WELLS AND McCOMAS monument at Gay and Aisquith Streets tells of the valor of two Baltimore youths to whom is credited the death of the British General Ross at North Point, 1814. Having disclosed their position, by this act, they fell shortly after.

On Mount Royal Avenue, near the Maryland Institute, are two monuments, one the beautiful CONFEDERATE MONUMENT, the other the statue erected to the memory of LIEUTENANT COLONEL WILLIAM H. WATSON, commander of the Second Maryland Regiment of Volunteers, who fell in the battle of Monterey in 1846. This monument is the work of a distinguished Baltimore sculptor, Edward Berge.

About three blocks to the north of these monuments is the Mount Royal entrance to Druid Hill Park, at which point may be seen a monument erected to the memory of Soldiers and Sailors. Inside the park is the COLUMBUS MONUMENT, erected in 1892, also the WALLACE monument in memory of Sir William Wallace, "liberator of Scotland."

The ARMISTEAD monument on Federal Hill honors the memory of Lieut. Col. George Armistead, who conducted the defense of Fort McHenry, in 1814.

The Independent Order of Odd Fellows has not been forgetful of its founders, and has erected two public monuments, one on Broadway near Fayette Street, in honor of THOMAS WILDEY, who established the order here in 1819. The RIDGELY monument in Harlem Park honors the memory of James L. Ridgely, secretary and historian of the order.

To the memory of FRANCIS SCOTT KEY a symbolic monument has been erected on Eutaw Place near Lanvale street.

Perhaps the most interesting shaft erected in Baltimore (from the point of view of the general public) is the memorial over the grave of Edgar Allan Poe, in Westminster churchyard. This was the gift of the public school teachers and children of this city.

Many interesting tombs may be seen in the cemeteries of Baltimore, among them notably Greenmount Cemetery. Here is the tomb of WILLIAM HENRY RINEHART, the distinguished Maryland sculptor. The visitor is impressed by the beauty and significance of "The Sleeping Endymion," the thought of Rinehart himself. This is a bronze replica of the exquisite marble "Endymion" now in the Art Gallery of Miss Mary Garrett. Other works of Rinehart in this cemetery are "The Sleeping Children," in the grounds of the Sisson family, and the memorial tomb of the late William T. Walters.

In the art gallery of the Peabody Institute may be seen replicas in plaster of many works of this sculptor.



"THE VIOLET"

BY HANS SCHULER

The statue in marble entitled "Clytie" stands at the entrance to the Rinehart corridor, in which are the original casts of portrait busts from his Roman studio.

Among the distinguished living sculptors of Baltimore may be mentioned four of international reputation—Ephraim Keyser, J. Maxwell Miller, Hans Schuler and Edward Berge.

EPHRAIM KEYSER. Instructor at the Maryland Institute and the Rinehart School for Sculpture.

Public works in Baltimore: Busts of Sidney Lanier and John W. McCoy at Johns Hopkins University; memorial tablets at Masonic Temple, State Normal School, Western High School, four bronze relief memorials at the Baltimore Hebrew Cemetery.

Public works in other cities: Statue of Major General Baron de Kalb at Annapolis, Md., Memorial to President Chester A. Arthur at Rural Cemetery, Albany, N. Y., statue of Psyche at Art Museum, Cincinnati, Ohio.

J. MAXWELL MILLER was born in Baltimore, Md., December 23, 1877. Studied at the Maryland Institute four years, sculpture under Ephraim Keyser; in the Rinehart School of Sculpture, three years, under Charles J. Pike, and at the Charcoal Club, under S. Edwin Whiteman. Student in Paris, four years (Rinehart Scholarship) at Academie Julien, and with Raoul Verlet. Awarded three Concours Medals, Academie Julien, 1901; Honorable Mention, Salon des Artistes Francais, 1902; and Silver Medal Louisiana Purchase Exposition, St. Louis, 1904. Member of the National Sculpture Society.

Represented in the Walters Art Gallery, the Peabody Institute, the Maryland Institute, Baltimore, and in the St. Louis Museum of Fine Arts.

HANS SCHULER was born in Elsass-Lorraine, Germany, 1874. Studied at Maryland Institute, Rinehart School of Sculpture and Julian Academy, under Ephraim Keyser, Charles J. Pike and R. Verlet. Instructor, Maryland Institute. Awarded Rinehart Scholarship; Gold Medal, Salon, 1901; Silver Medal, Louisiana Purchase Exposition, 1904. Member National Sculpture Society. Represented in collections of the Walters Gallery, the Peabody Gallery, and the Maryland Institute, Baltimore.

EDWARD BERGE was born in Baltimore. Studied at the Maryland Institute, under Ephraim Keyser and Charles J. Pike. Student in Paris, at Julien's Academy, under Verlet and A. Rodin. Awarded Bronze Medal, Pan-American Exhibition, Buffalo (1901), and Gold and Bronze Medal, Louisiana Purchase Exposition, St. Louis (1904). Member National Sculpture Society. Instructor Maryland Institute.

Through the courtesy of Messrs. Keyser, Schuler, Miller and Berge we have permission to announce that their studios will be open to visitors to the Convention of the Eastern Art and Manual Training Teachers' Association, May 14, 15, 16.

ART SOCIETIES.

BY LILIAN W. DUVAL.

THE MUNICIPAL ART SOCIETY.

Organized in 1899, this association has been employing its time in beautifying the City. Much of the work has been done not by funds alone, but through an attitude of helpful suggestion to groups of individuals.

Its aims are:

To cultivate the taste and add to the happiness of children in the public schools.

To provide the best examples of the sculptor's and painter's art in public buildings and spaces.

To point out wherein Baltimore is behind other communities in provision of public needs.

To emphasize the importance of foresight in the development of the future City.

As an example of the second aim we may mention the equestrian statue of John Eager Howard in Washington Place North of the Washington Monument, and the mural decoration in the Court House, "Washington Surrendering His Commission."

It might also be mentioned that this society does not approve of erecting a beautiful monument or work of art in a public space and allowing it to be crowded out of view by buildings of a more ordinary nature; hence the society carefully watches the height of buildings around Washington's monument.

This association has the sewerage system and the width and cleanliness of streets under its surveillance, because it is difficult to beautify a city which is unclean.

Monthly lectures are given under the auspices of the society at McCoy Hall, Johns Hopkins University, at which the solution of artistic problems of other cities and countries is discussed. In addition to these I might add that the society holds a series of illustrated lectures on Art each winter, open to members of the society, and has for several winters past (with the exception of 1911-12) held a series of extension illustrated lectures, open to the public, on Art, in the Eastern, Western, Southern and Southeastern parts of the city. Several years ago the society initiated a campaign against the smoke nuisance, and started the matter of home gardens and window boxes.

Although the society in the execution of its aim accepts only what it considers the best talent and obtains it from any source, home or foreign, it desires to aid art at home, especially art in industry. To do this it proposes to establish a museum, a library and a workshop, working in harmonious conjunction.

THE HANDICRAFT CLUB OF BALTIMORE.

This association is organized for the promotion of the Arts and Crafts movement in this city. The headquarters are 523 North Charles Street, near Centre Street, where one may feast his eyes on most beautifully wrought silver or artistic and unique pottery; wonderfully made baskets or wood carving. The crafts and craftsmen of Baltimore are not the only contributors of these choice specimens of hand work, for skillful artisans and artists from all parts of the country send their wares here.

CHARCOAL CLUB ART SCHOOL.

BY HENRY H. WIEGAND.

About a quarter of a century ago, or to be exact, in the month of October, 1883, the Charcoal Club was organized by a group of art students and friends of art for the purpose of conducting Art Classes after the model of the renowned French Ateliers, and of holding public Art Exhibitions. This plan of Art School and Exhibitions started at that time has continued with growing importance up to the present.

The Charcoal Club school, which is open to both sexes, has day and night classes, and during its career has been attended by hundreds of students, many of whom are now earning their livelihood by means of the skill and training received in this institution.

The Exhibitions held by the Club vary in importance from the small weekly displays of the work of one man, which have proven of great interest at the usual gathering of members on Saturday evenings, to the more representative exhibitions held at the Club studios several times during the year, and which open on one of the regular "Smoker Nights." More important still are the large annual exhibitions of American Art, such as were so successfully held at the Maryland Institute in 1909, and the Peabody in 1911. The last exhibition of this character was held during the months of February and March of 1912 at the Peabody Galleries. These exhibitions are of the greatest importance to the art students and the people of Baltimore, as they are there able to view representative works of the foremost artists of the land.

This, the only art club of the City, is now planning to enlarge further the scope of its influence, and plans to take art to the people by exhibiting pictures, statuary, and other art objects in various much frequented public places, such as the public libraries, schools, etc. The Club also intends to inaugurate at its studios a course of popular lectures on Art and Its Application to the Industries of the City.

All the activities of this institution are conducted with the most rigid economy by the unpaid officers and members of the Club, who are actuated solely by a desire to advance the art interests of the City and State. It receives no State or municipal aid, and its sole sources of income are the membership dues and students' fees.

The Charcoal Club and its Art School Studios are located at the Northeast corner of Howard and Franklin Streets in a building especially constructed to meet its needs as an art school.

The Director of the Art School is Professor S. Edwin Whiteman.

The Club and its activities are controlled by the following artists and business men, who compose its board of managers:

Frederick H. Gottlieb, President; Thomas C. Corner, Vice-President; Henry H. Wiegand, Secretary; James S. Reese, Treasurer; J. Evans Sperry, Edward Berge, Ephraim Keyser, W. Roby Purnell, J. Hemsley Johnson, Everett L. Bryant, W. H. Thorndike, C. Irving Ward.

NOTES ON MARYLAND AUTHORS.

BY KATHARINE G. GRASTY.

Maryland was the home of Francis Scott Key, the author of "The Star-Spangled Banner," as well as of James R. Randall, the author of "Maryland, My Maryland." Here, too, lived Edgar Allan Poe, Severn Teackle Wallis, and John P. Kennedy; and in our own times, F. Hopkinson Smith.

Few of our authors can be mentioned, even briefly, in so short a sketch. Yet from the following notes, it will be apparent to the reader why Baltimore enjoys its present reputation as a criterion of initial performances of new plays.

EDGAR ALLAN POE (1809-1849). The most famous of all Southern poets was of a Maryland family. In 1829 he published in Baltimore his first poems, "Al Araaf, Tamerlane and Minor Poems."

In 1833 Poe competed for a \$100 prize for a tale in prose and for one in verse. The committee had despaired of finding what they desired until they suddenly picked up Poe's "Manuscript Found in a Bottle" and awarded both prizes to him. Poe became editor of the "Southern Literature Messenger" and wrote many tales and reviews.

Poe's tales have a world wide reputation. Among his most remarkable are, "The Gold Bug"; "Purloined Letter"; "Fall of the House of Usher"; "Murders in the Rue Morgue." His best known poems are "The Raven" and "The Bells," and his most lyrical, "Annabel Lee," and "To Helen."

Poe is buried in Baltimore in Westminster Churchyard, the location of which is at the corner of Fayette and Greene streets. His grave remained unmarked until 1875, when the Baltimore school teachers placed the monument which is now there. In 1911, Mr. Orrin C. Painter erected the present iron gate so that any visitor to the city might go in and visit the grave. A notice on this gate tells where the key may be found.



SIDNEY LANIER (Feb. 3, 1842—Sept. 7, 1881). From 1873-1881, the last seven years of his life, Lanier spent principally in Baltimore, and gave himself up to music and literature. He became the first flute for the Peabody Symphony concerts. At the time of his death "he had no peer as lord of the flute."

His combination of the musical and poetic gift shows his great versatility of intellect, and that "he must be accorded a place among the foremost names in American literature there can be no doubt."

Lanier spent many hours at his desk in the Peabody Library on Mt. Vernon Place while working on his last series of lectures, 1880-1881. Great as was his place as poet and musician, his place as critic was even greater, as shown in his last work, "Shakespeare and His Forerunners."

He was lord of the crisp and bristling phrase, combined with the rarest grace of utterance. His sense of reverence for the ideal purity illustrated in the Southern women, enters into his creed as a vital inspiration, as in the poem "My Springs." The "Springs" are the eyes of his wife. As master of elegy his poem on the death of Bayard Taylor, 1879, puts him in the forefront. Among his other notable poems are "Song of the Chattahoochee," "Corn," and "Sunrise" composed when too feeble to hold a pen.

There is a photograph of Lanier, with his autograph, on the south wall of Donovan Hall of the Johns Hopkins University on Monument Street.

FRANCIS SCOTT KEY (1780-1843) was born in Frederick County. Among his writings is Hymn 443 in the Protestant Episcopal Hymnal. However, his chief fame rests on his authorship of the National Anthem—"The Star-Spangled Banner"—written at Fort McHenry, Sept. 12, 1814, during the attack on Baltimore of the British fleet.

Key had gone aboard the British man-of-war to secure the exchange of a friend, and was forced to remain until the end of the battle, which resulted in the British being repulsed. It was while pacing the deck and anxiously awaiting the outcome that Key composed most of the words of his famous song. "The Star-Spangled Banner" was published Sept. 21, 1814, in the "Baltimore American and Daily Advertiser."

JAMES RIDER RANDALL (1839-1908) was a native of Baltimore. After he finished college, he travelled extensively; then returned and accepted the Chair of English Literature in Poydras College, Point Coupee, La.

On April 23, 1861, while at this college he wrote "Maryland, My Maryland," after he had heard of the attack upon the Sixth Massachusetts Regiment in Baltimore on April 19, 1861.

SEVERN TEACKLE WALLIS (1816-1894). A lawyer and writer of broad and varied culture. He was associated with almost all institutions "whose aims were for higher intellectual culture," such as the Peabody Institute, Maryland Institute, and University of Maryland. His address on historic occasions showed appropriateness "as well as felicity and mastery of language." His works cover a wide range.

JOHN PENDLETON KENNEDY (1795-1870) was born in Baltimore. He was noted as a novelist and politician, as well as in the social, practical, literary, and educational world. He was one of the original board of trustees of the Peabody Institute, for the establishment of which he had been a prime mover.

He was Secretary of the Navy in Fillmore's administration from 1852-1853. He was a leading influence in despatching the Perry expedition to Japan in November, 1852; the Lynch expedition into Africa; and Dr. Kane's exploration of the Arctic regions.

JOHN THOMAS SCHARF (1843-1898). A lawyer and journalist. He devoted his life to historical research. He lectured, wrote reviews, gave addresses and wrote several treatises showing the origin and development of his state. He was untiring in his research work and spared neither time nor money. Among his writings are: "Chronicles of Baltimore;" "History of Maryland from the Earliest Times to the Present," etc.

MRS. MARY ELIZABETH WORMLEY LATIMER (1822-1904). She was a prolific writer on varied subjects; her account of the downfall of the French Empire in 1870 shows great powers of description and dramatic ability.

DANIEL COIT GILMAN (1831-1908). First president of Johns Hopkins University. First president of the Carnegie Institution at Washington. Editor-in-chief of the New International Encyclopedia.

Among the many authors holding professorships at Johns Hopkins University may be mentioned JAMES W. BRIGHT, Donovan Professor of English; BASIL L. GILDERSLEEVE, Professor of Greek, and author of many Latin text-books; JACOB H. HOLLANDER, Professor of Political Economy, and author of "Guide to Baltimore," "Financial History of Baltimore," etc.; PAUL HAUPT, Professor of Semitic Languages and editor of the "Poly-chrome Bible;" MAURICE BLOOMFIELD, Professor of Sanskrit and Comparative Philology, author of "Sutra of Kancika," etc., and translator of "Arthave-Vedam;" DR. WILLIAM OSLER, formerly Professor of the Medical Department and now at the University of Oxford. He is the author of many works.

DR. WILLIAM HAND BROWNE (1828). Editor of "The Southern Magazine," and for a time connected with the management of Bledsoe's "Southern Review." Author of "Maryland, the History of a Palatinate," etc.

MISS VIRGINIA WOODWARD CLOUD. Productive writer of ballads, poems, and stories. She is now living in Baltimore, engaged in journalism, in which she has achieved marked success.

RUTH CRANSTON ("Anne Warwick," pseud.). Daughter of Bishop Cranston. She has won fame by a number of short stories appearing in Harper's Magazine. She is the author of "Compensation" and "The Unknown Woman."

REV. OLIVER HUCKEL (1864). Pastor of the Associate Congregational Church. Among his works are: "The Larger Life," "Melody of God's Love," "Parsifal," "Lohen-grin," "The Niebelungen Ring Series."

FOLGER McKINSEY. The "Bentztown Bard" was born in Elkton, Md. He is noted for his contributions to the "Baltimore Sun." Among his best poetic creations are "Randall for the Hall of Fame," and "The Carpathia." Other notably attractive verses are those for children.

Recognition is gladly made of the chief source of these notes—"The Representative Authors of Maryland," by Dr. Henry E. Shepherd.

LIZETTE WOODWORTH REESE was born in Baltimore county. She is a teacher in the secondary schools of Baltimore, Md. She has great skill as a writer of sonnets and a strong and vigorous lyrical faculty, combined with grace and delicacy. She has received recognition abroad as well as at home not only for her poetry, but her prose work as well.

MRS. HESTER DORSEY RICHARDSON. An authority on Maryland history.

FRANCIS HOPKINSON SMITH (1838). Born in Baltimore, living in New York. He is an artist, engraver, lecturer, and author. He is best known through his short stories in darky dialect. Many of his water-colors may be seen in Walters' Art Gallery on Mt. Vernon Place. Among his best known stories are: "Fortunes of Oliver Horn"; "Colonel Carter of Cartersville"; "Kennedy Square" (supposed to be a picture of Baltimore life).

FLORENCE TRAIL. Native of Frederick, Md. She has written four books, received most favorably at home and abroad; and has the rare distinction of having written the only history of Italian literature ever published in America. Her writings are: *Journal in Foreign Lands*, *Studies in Criticism*, *Under the Second Renaissance*, *History of Italian Literature*.

MRS. FRANCIS H. L. TURNBULL. Native of New York and a resident of Baltimore. One of the originators of the Woman's Literary Club of Baltimore. Founded the "Percy Turnbull Lectureship" at Johns Hopkins University. She is an author of note.

MRS. MAUD TARLETON WINCHESTER. A Baltimore woman who has just won distinction as a playwright. The play "Blindfolded" was given in 1912, in Boston, with marked success.

WILLIAM HERVEY WOODS. An author of distinction, whose study of Edgar Allan Poe was produced by The London Academy.

MRS. JOHN C. WRENSHALL. Great organizer of clubs among which are: Maryland Folk Lore Society, Audubon Society, Quadriga Club, L'Alliance Francais, Edgar Poe Memorial Association in 1907. She is a member of the Royal Asiatic Society of London and contributes to its journal.

RIDA JOHNSON YOUNG. Playwright. Author of "The Lottery Man" and "Seven Days."

THE PARKS.

BY MINNIE E. ASHCOM.

DRUID HILL PARK was purchased by the City in October, 1860. It comprises nearly 700 acres and is ranked with the most magnificent parks in the world. The grandeur of its scenery is a continual source of delight to those who are privileged to enjoy it. Druid Hill's most striking feature is its natural beauty, but we cannot fail to see that something has been done to assist nature. About a century ago the owner of this fine estate arranged the trees so as to give the most vivid and pleasing effects.

The old Mansion House long ago ceased to be a residence, and its wide, shady porches furnish a resting place for visitors. Back of it is a small collection of animals which are the delight of the children. We hope some day it will be worthy the name of "Zoo." Near by is the Maryland House, containing much that is curious and antique, having been brought from the Centennial Exposition in Philadelphia in 1876.

A short walk past the Fish-Hatchery will bring us to the sea-lions' pond. And a little farther on we come to Tempest or Prospect Hill, from which a splendid view of the busy Duck Mills of Woodberry may be had. If we are fortunate we may see a few of the deer in the woody places, or, on some grassy slope meet the shepherd and his flock of sheep.

The park also has many facilities for sports—baseball, football and lacrosse grounds, tennis courts, and croquet lawns. From early spring until late fall the Playground Association has a representative there to direct the little ones in their games. To those educated in the art of telling time by a sun dial the one near the Eutaw Place entrance is interesting. It tells the time of day in fourteen prominent cities of the world, covering both hemispheres and all latitudes. It was made by Mr. P. Hamilton, who presented it to the city.

PATTERSON PARK, in the Eastern section, contains 106 acres. It has a fine palm house and an observatory which affords a beautiful view of the harbor. It contains an old battery erected in 1814 for the defense of the city against British invasion. This park has exceptionally well arranged athletic grounds and an excellent swimming pool under good management. Many large athletic meets are held here.

CARROLL PARK is situated in the Southwestern part of Baltimore. The park proper comprises about 72 acres,

though this acreage has been more than doubled in the past few years by additional land which has not yet been developed. This property was at one time the home of Charles Carroll, barrister, and the mansion—originally Mount Clare House—built of imported brick in 1754 is now the home of the superintendent.

The park is particularly well laid out and in season has a magnificent floral display. Much of it lies rather high and commands a beautiful view of the Patapsco. During the Civil War detachments of the Union Army were encamped here.

Carroll Park has made provision for the recreation of the people by providing well-kept tennis courts and a ball field, where in season many games, which are largely attended, take place. There is also a well-equipped athletic field under the supervision of the Public Athletic League and a children's playground under the supervision and management of the Playground Association.

RIVERSIDE PARK, though it measures only 17 acres, is much appreciated in the crowded section of South Baltimore. It stands on the site of Fort Covington, another of the city's defenses from British invasion (1814). It is reported that these guns saved Fort McHenry from being attacked in the rear at night. It also is a playground center where many children enjoy the fresh air and shade.

CLIFTON PARK was formerly the summer residence of Johns Hopkins, the founder of the university which bears his name. It contains 255 acres. It is said that the founder intended the university to be built there, but the trustees thought otherwise and sold the land to the city. The mansion is now used for offices. There are hothouses for the propagation of flowers and plants used in many of the public squares. There are some rare and beautiful trees here which were planted by Johns Hopkins—two Cedars of Lebanon, several magnificent magnolias and several firs. There is also a small grove of magnolia trees. Clifton Park also has well patronized athletic grounds.

FEDERAL HILL PARK is situated on the South side of the harbor. It contains only a little over 8 acres. Its distinctive feature, a slope of 85 feet covered with green-sward, makes an attractive picture for those entering the harbor. From this plateau an excellent view of the river may be had. One can look directly down from here to Skinner's Drydock—closer observation of which would prove most interesting.



DRUID HILL PARK IN WINTER

Photographs by Mr. Jewell

THE PLAYGROUND MOVEMENT IN BALTIMORE.

BY EMMA R. MORGAN.

Old is the story of Ponce de Leon and his long search for the wonderful Fountain of Youth. With this tale and his belief that the precious waters were found in this, the then new world, America, you are all, no doubt, familiar.

Wonderful things were done after this discovery, and the people were filled with a vigor of life, a spirit to do and dare; and many seemed to have quaffed deep of the rejuvenating waters. Then, slowly at first, then more and more quickly, men forgot to drink of the waters until finally it was thought the Fountain was lost, and the people began to get old and tired and weak.

Now there were some of the people that had not forgotten about this remarkable Fountain, and they banded together to search for it. In their search, they found a marvellous thing—this far famed Fountain of Youth had its source in the heart of a little child, and had magic qualities. For whosoever approached a little child with love and patience, and interest in its sports and work, that person became young in heart, the cares and worries of the years fell from his shoulders, and he was invigorated and given fresh strength to meet his daily battle with life and its annoyances.

This secret was whispered in the ears of Miss Eliza Ridgely, and the thought came to her that if the children could be gathered together in some spot set aside for them, this wonderful influence could be conserved and strengthened, and so the first Playground for Children was started in Baltimore at the old building of the Eastern High School, Orleans and Aisquith Streets, in July, 1897. Through all the years from then to the present, the magic charm has held good, and more people became interested, and more places were set aside for the children, until the present year sees Baltimore the very proud possessor of thirty-one Playgrounds, nine of them in parks, five in institutions, and the others in school yards. Seven of these are for colored children. All are well equipped, some of them very finely, with apparatus dear to the child-heart and best suited to develop the powers conferred by the magic Fountain. In some places where it has been impracticable to place large apparatus, Play Leaders are sent to the children with balls, Indian clubs and quoits, and the children meet with the leaders on empty lots and street corners and play games and listen to stories. This is called the Guild of Play.

The City has become interested in the movement to preserve its youth, grants a yearly appropriation to assist in supporting the work and, also, the services of two of its nurses who look after the health of the children, bind up any cuts or sprains, and instruct the children how to do the same.

In the summer months, work and play alternate and the children become skilled with their fingers, making many pretty articles, such as baskets, collars, caps, baby dresses and doll clothes, kites, hammocks, and many other things, moving their small fingers very deftly and taking great



Elsa Kaji

"THE CHILD HEART"

A DRAWING FROM IMAGINATION, BY ELSA KAJI

Loaned by Art Department, Eastern High School



pride in the finished objects. An Industrial Director visits the different playgrounds and supervises the work. Story tellers, too, visit many of the Playgrounds and delight the heart and mind of the child with their tales. Occasions and Fairs, held in all the Playgrounds once each year, attract the parents, who take delight in watching their children in folk dancing and games—both ring and athletic.

Usually in May, a large May Festival of the combined Park Playgrounds is held in Druid Hill Park, where thousands of people come to see the Queen crowned and the beautiful folk dances in costume that follow.

This season, four of the Park Playgrounds open the first of April, the other five on the first of May, while the School Playgrounds open the last of June, when school closes.

This past winter a most successful evening recreation center was conducted for girls over fourteen and young women at the Eastern High School, the School Board granting the use of the building for the purpose.

Now I have told you something of our secret and how we are trying to conserve and develop this youth of the people. Perhaps you would like to know more about the work and if you will visit the Playground Offices, 408 Cathedral street, Miss O'Brien, the Secretary of the Children's Playground Association, or Miss Mary B. Steuart, its Supervisor of Playgrounds, or Miss Stockett, the Director of Games and Occasions, will gladly give you the information you desire.

But, above all, you who are to visit our city, come to our Playgrounds, watch the children at their play, and join in the games if you will. When you feel the beneficent effects of our Fountain of Youth, see the bright eyes of the children, and hear their merry voices and happy laughter, you will realize that in our Baltimore Playgrounds the Blue Bird of Happiness makes its home.

THE BOY SCOUTS.

BY H. LAURANCE EDDY,

Scout Commissioner.

The promotion of the Boy Scout movement has been recognized as a community asset. It is the community's opportunity to reach the boy for good citizenship. The organization of the Local Council and the progress of its activities, as related to scouting, is evidence to the boy, who knows the scout program, that the community is interested in him; not only interested in his education (by compelling him to attend the public school in order that he may be properly trained for his citizenship duties later on), but interested in his play also, when that play wholesomely and happily contributes, as it does in the scout program, to his physical, mental and moral development.

The Local Council through scouting makes an asset of the boy; it makes him co-operative with the community's interest; it places a value on the minority years of his citizenship life; it gives him something to do. It teaches him to do things for himself; it makes him self-reliant, courageous, and manly; and the community's interest in the healthful, normal, moral development of the boy as such holds out to him its laurel wreath of approval.

Statistics give convincing evidence that the minority years of a boy's life are the most impressionable years in his citizenship training, and that boys are in greater danger of being lost from good citizenship in their minority years than in the years after they have attained their majority. Scouting begins with a boy when he is twelve years old, in the school period of his life—thus it is possible for the Local Council to ascertain the number of boys in the community who are eligible to become scouts, and who would be benefited by the scouting program.

The motto of the Boy Scouts is BE PREPARED, and means that the scout is always in a state of readiness in mind and body to do his duty.

Before he becomes a scout a boy must promise:

On my honor I will do my best:

1. To do my duty to God and my country, and to obey the scout law;
2. To help other people at all times;
3. To keep myself physically strong, mentally awake, and morally straight.

When taking this oath the scout will stand, holding up his right hand, palm to the front, thumb resting on the nail of the little finger and the other three fingers upright and together.

This is the scout sign. The three fingers held up remind him of his three promises in the scout oath.

The scout salute is given by raising to the forehead the three fingers thus held up.

PICTURESQUE BITS OF BALTIMORE AND VICINITY.

BY FRANCIS P. WIGHTMAN.

To the student of the beautiful in nature, to the artist who cares for themes out of the commonplace, to the idle dreamer who loves to haunt romantic places, Baltimore offers a rich field of research.

GWYNNS FALLS PARK is one of the pleasantest spots to which the tired citizen may hie after a warm day in town. Here on one of the shady seats he may rest himself to the music of running water. The stream, which meanders through this valley, although somewhat broader than Tennyson's Brook, is every bit as interesting. Splashing and sprawling over the rocks, or eddying into pools where the small boy may catch miniature fish or tadpoles, it is always an object of beauty. The woods on either slope abound in the early spring with blossoms: dogwood, anemone, violet, blood root, etc., and in the autumn the trees in their splendid regalia flood the landscape with color. The hilltops rolling away in the distance present a variation of skyline which is most pleasing. In short, the observer finds himself in quite a romantic spot which it seems hardly possible to discover so close to the confines of a metropolis. This extent of natural beauty was so much admired that the City bought it and intends to keep it in its original beauty.

Gwynns Falls Park is not alone in its claims to attention, for practically every suburb of Baltimore offers inducements to the lover of the picturesque. MOUNT WASHINGTON and vicinity show fine rolling country with small streams. At CARNEY, one of the highest points, are to be found long sweeps of rolling country interspersed with attractive little dells on the cross-roads East and West.

Of quite another character is the beauty of ORANGE GROVE, in its wild charm. The miniature cascade which disports itself so playfully, falls into a limpid pool which one could well imagine had felt the touch of Dryads' lips.

Leaving the rural beauties of the suburbs, one finds much of interest within the City limits and around the harbor. OLD TOWN and JONES' FALLS abound in picturesque architectural motives. The views from Charles street looking East between Lexington street and Franklin street are excellent.

The HARBOR proper, from Light street wharf to the LAZARETTO LIGHT, is particularly fine viewed from either side. The perspective of some of the docks along Pratt street, the huddles of sailing vessels at the oyster wharves, the busy tugs, and the big freight steamers are all very delightful. The South side of the harbor below Federal Hill is lined with quaint wharves and shipyards. Fine views of the North side of the harbor and of Canton Hollow with its anchored fleet of merchantmen, may be seen from the opposite shore.

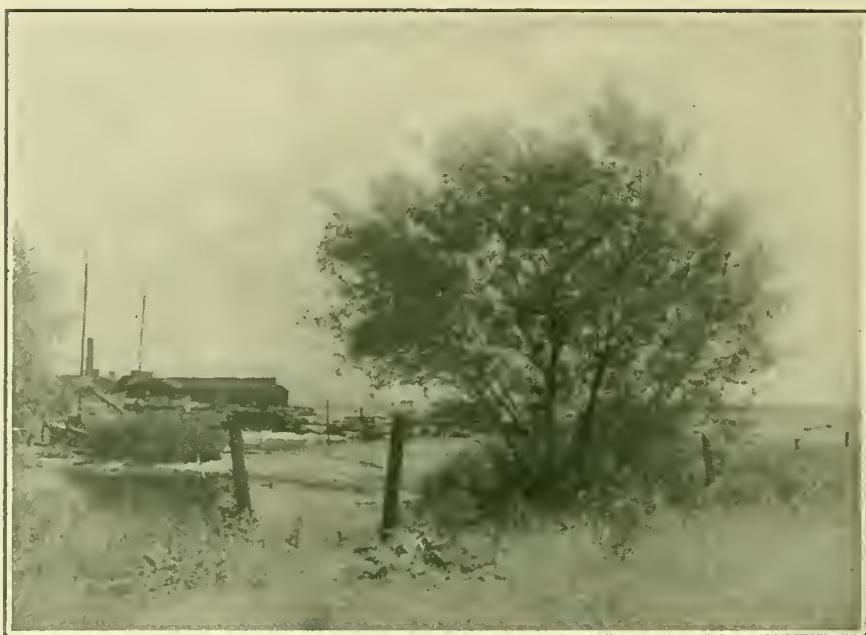
Around SPRING GARDENS and on the Southern side of LOCUST POINT are many sketchy bits, old hulks, landings, anchorages, and sailing craft, which will appeal to those who prefer this sort of subject.



"Gwynns Falls"

Photograph by

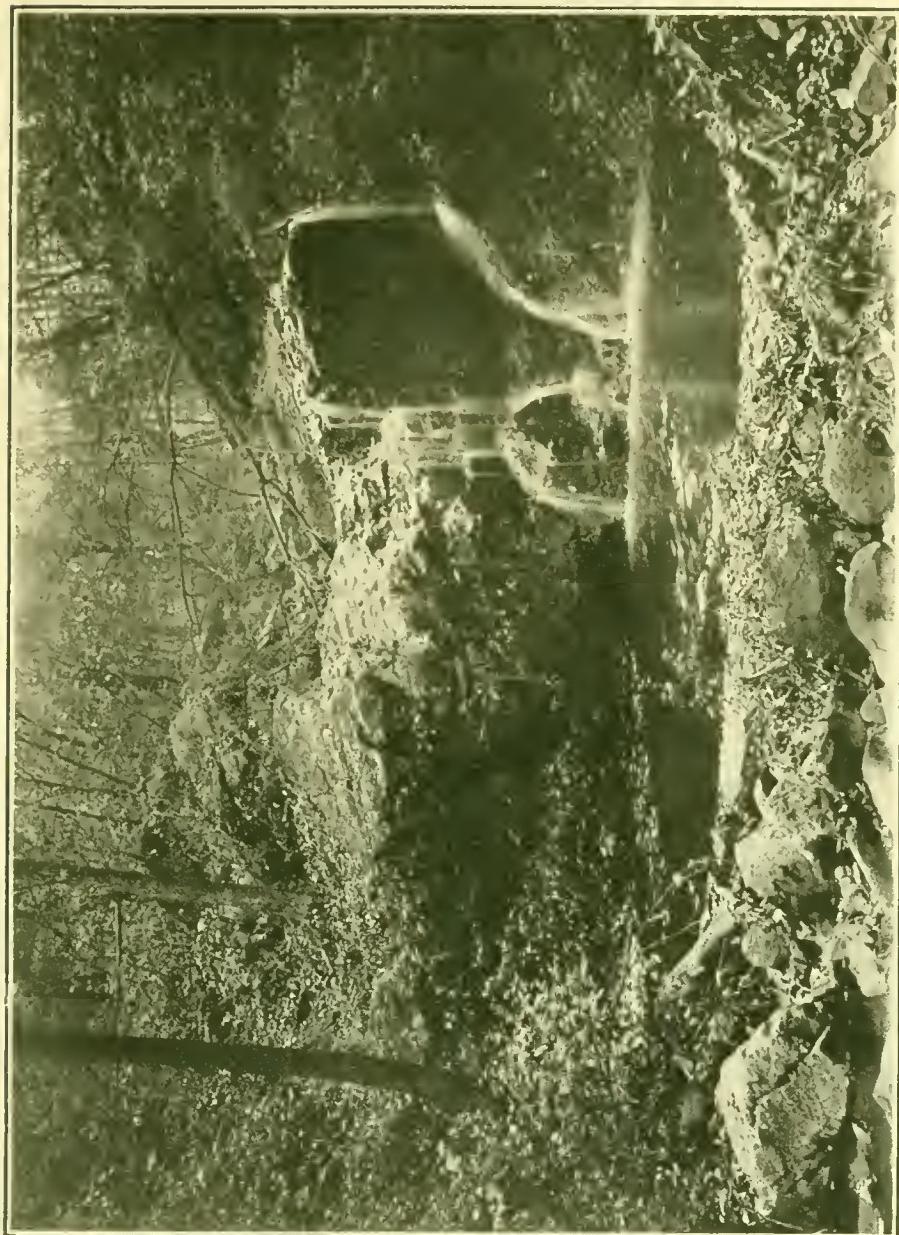
Mr. Jewell



"THE WILLOWS"
NEAR COVE, WEST OF LATROBE PARK

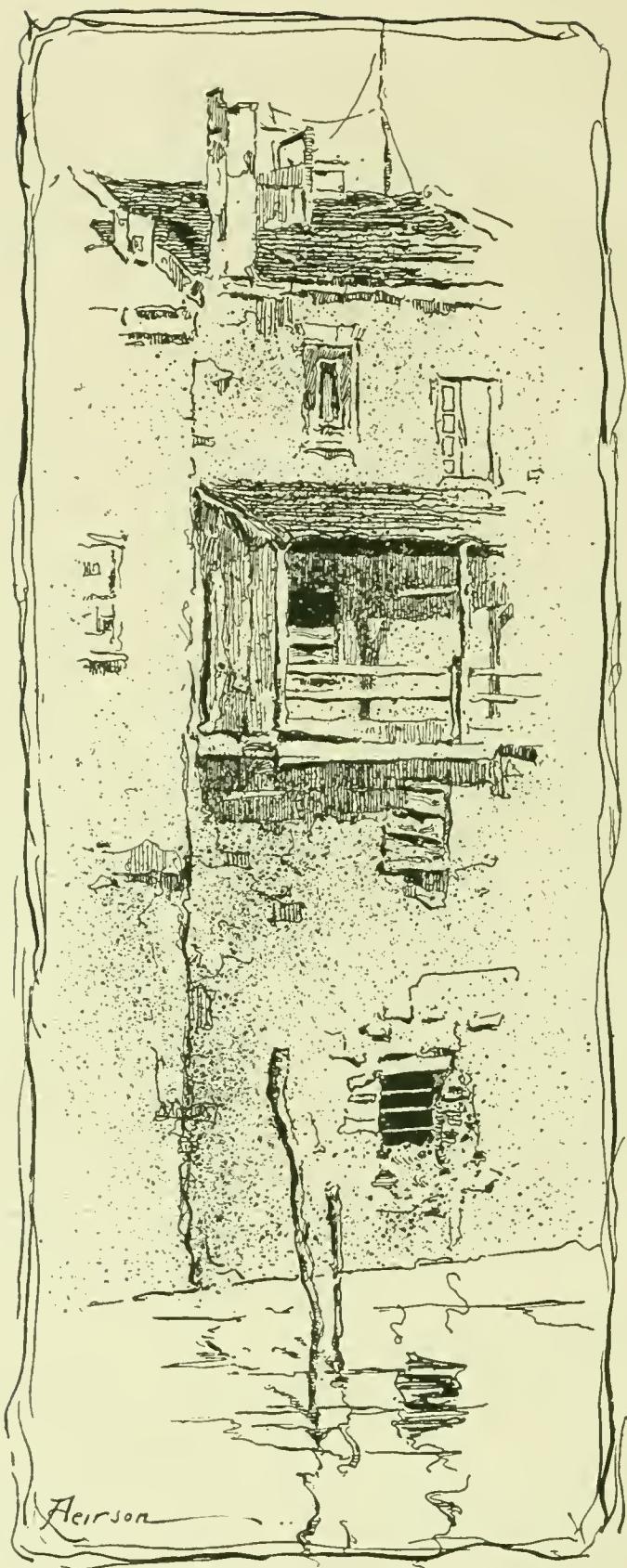


"THE COVE"
IN THE VICINITY OF LATROBE PARK

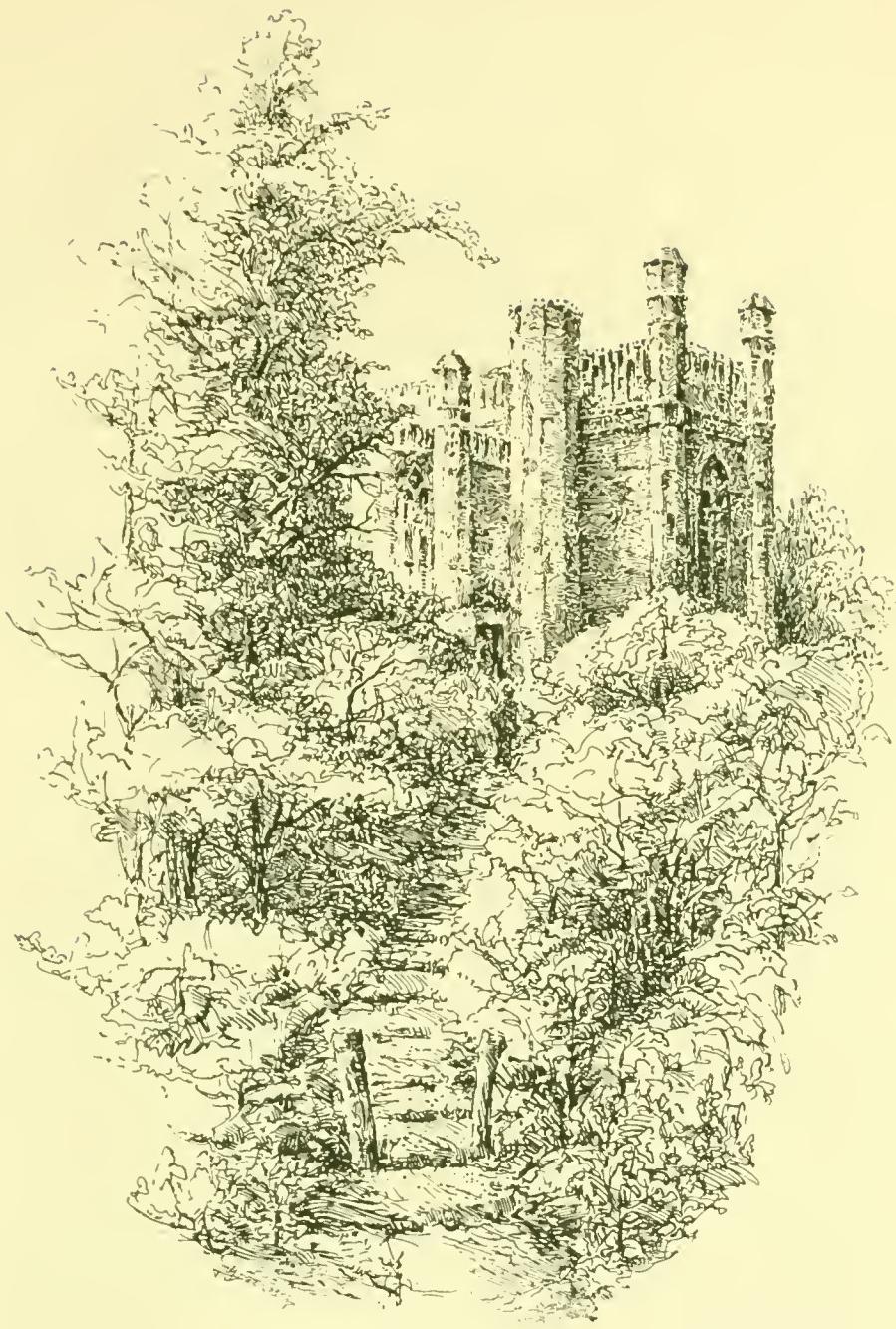


"THE CASCADE"
ORANGE GROVE

*Photograph by
Mr. Jewell*

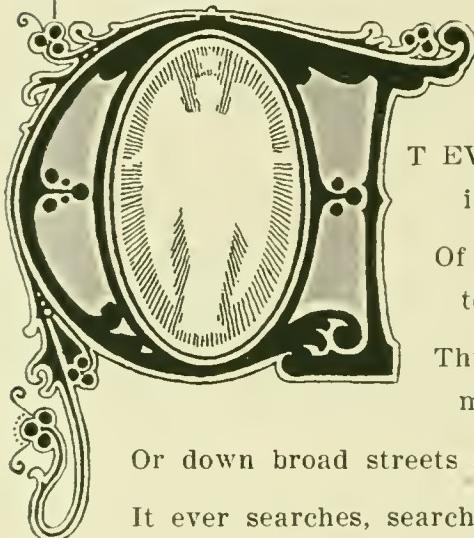


A BIT OF JONES FALLS, NEAR MONUMENT STREET



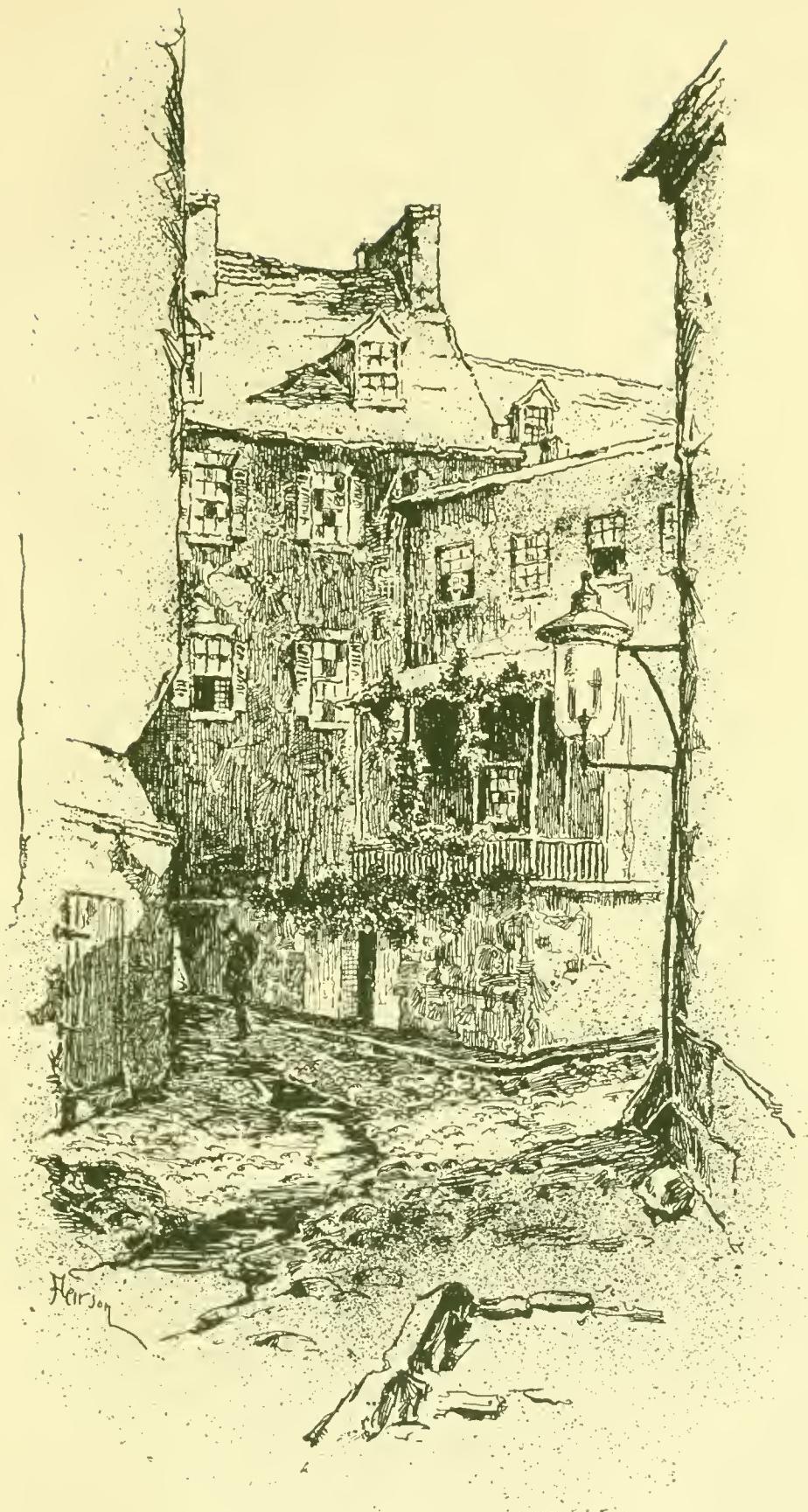
ELLICOTT CITY, the early home of Edwin Abbey, offers to the artist, quaint and romantic bits of architecture and suggestions for landscape composition, which are replete with beauty and charm. ANGELO COTTAGE, tradition has it, was built in colonial days by an Italian artist, who found the surrounding country so alluring that he never returned to his native land, but was well content to remain in his quaint castle, built in the style of the fortifications of the feudal lords. The remains of the building are in a semi-ruined condition, and from a towering eminence, present a picture of indescribable pathos.

THE EYE SENTIENT.



T EVEN or at noon-tide—
in the rush
Of morning labor hastening
to its toil
Through narrow courts and
mews, fog-dimmed, a-hush,
Or down broad streets sun-spangled as with foil,
It ever searches, searches early, late,
To grasp the beauty set so thick around—
Would clasp, enfold and revel in it, found,
And stay therewith a longing naught can sate.
In smoke-belched cloud it marks a noble swell,
On rain-wet pave a subtle, pearly glint,
Sees in the gutters' tide a volute whirl,
Or mounts to where webbed wires seem to hint
Of patterns interwoven. Naught can cloy
That eye 'fore which stands Nature's art revealed—
It surfeits in the beauty thus unsealed,
Yet in its surfeit longs for further joy.

—James Parton Haney.



IN LITTLE PLEASANT STREET, NEAR CHARLES STREET



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SIGHT SEEING AUTOMOBILE TRIPS

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WHY NOT HAVE YOUR NEXT CONVENTION AT OLD POINT COMFORT?

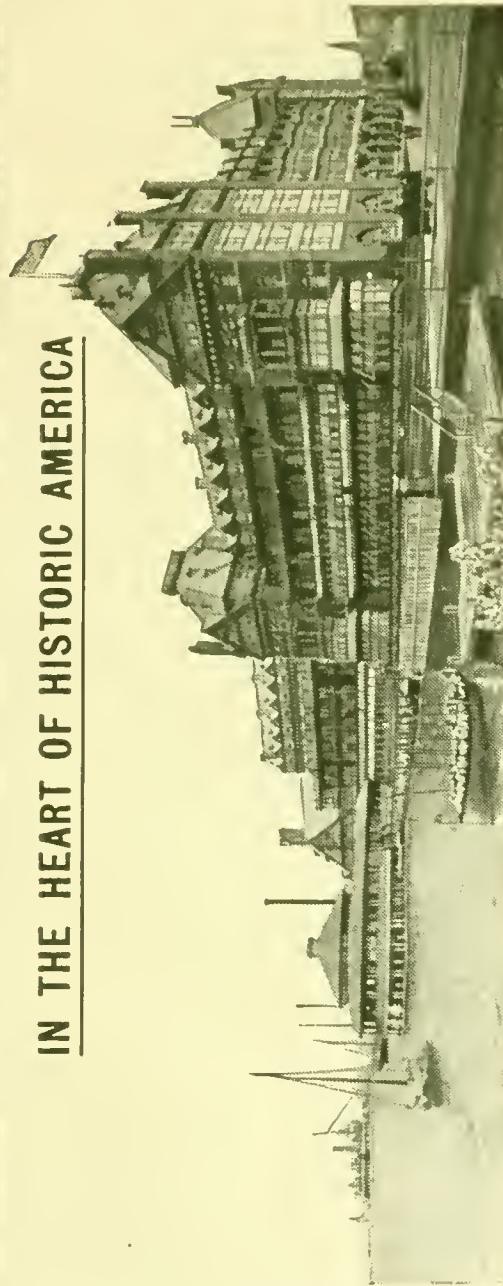
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Site of the Battle of the Monitor and Merrimac.

IN THE HEART OF HISTORIC AMERICA

Places of Interest Within Easy Access of Old Point

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Jamestown, The First English Settlement in America. 1607
Norfolk and Old St. Paul's Church. Built 1739.
Portsmouth and the United States Navy Yard.
Yorktown, where Lord Cornwallis surrendered.



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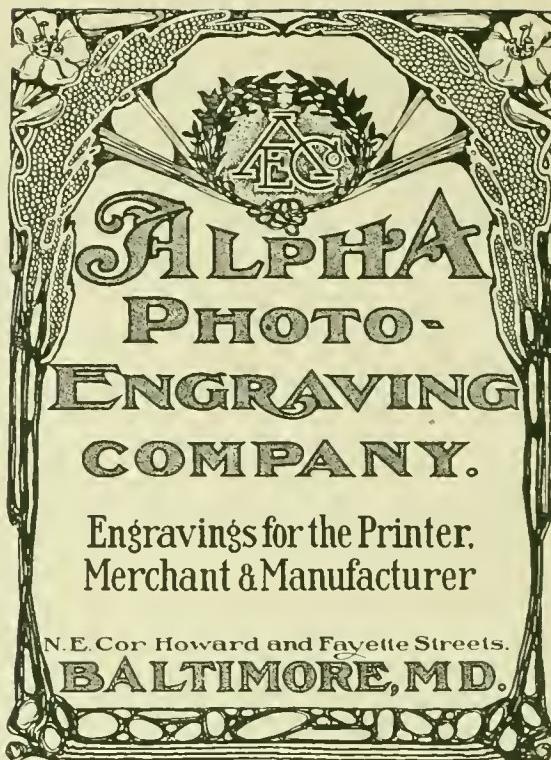
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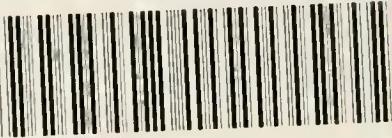


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